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HOUSE & GARDEN

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Booklets for the Asking



Reviewed here are a number of the new brochures, pamphlets and catalogs which have lately been issued by House & Garden's advertisers. Kindly indicate by number on the coupon below the particular material in which you are interested.

BUILDING MATERIALS

Bathrooms and Kitchens

190. "Bathrooms and Kitchens of Distinction." There are several attractive color pictures in this brochure of bathrooms and kitchens that have been walled in Carrara structural glass. Pittsburgh Plate Glass Company, Grant Building, Pittsburgh, Pa.

Heating and Air Conditioning

191. Bryant Heaters and Air Conditioners. Literature will be sent on request covering the following: air conditioning, conversion boilers, gas boilers, warm air furnaces and the Bryant Dualator. The Bryant Heater Co., 17829 St. Clair Avenue, Cleveland, Ohio.

192. G-E Oil Furnace. Detailed information on this furnace will be sent on request. General Electric Co., Air Conditioning Dept., 570 Lexington Avenue, New York City.

193. "Hidden Facts." Tells of the economies obtained by using Petro-Nokol Oil Burners. Arco-Petro booklet shows models of boiler-burners. Petroleum Heat & Power Co., Stamford, Conn.

194. Ruud Water Heater. Full information on the Customer Control Gas Water Heater. Ruud Manufacturing Co., Pittsburgh, Pa.

195. H. B. Smith Boilers and Radiators. Booklet describing the special H. B. Smith Mills Oil and Gas burning boilers. The H. B. Smith Company, Westfield, Massachusetts.

Kitchen Equipment

196. Monel Metal Sinks and Ranges. Literature on sinks, ranges and other household equipment made of Monel Metal. Separate booklets cover Monel Metal Hot Water Tanks. The International Nickel Co., Inc., 73 Wall St., New York City.

197. The White House Line. A folder contains layouts for kitchens of small and large homes showing the use of White House Kitchen dressers. Janes & Kirtland, Inc., 101 Park Avenue, New York City.

198. The Modern Oriole Gas Range. The name of the dealer in your vicinity carrying the "Modern Oriole" Gas Range will be sent on request. Standard Gas Equipment Corp., 18 East 41st Street, New York City.

Portable Houses

199. Hodgson Houses. Catalog HBA 11 shows several of these houses and plans. This concern also makes greenhouses, garden furniture, playhouses, etc. E. F. Hodgson Co., 1108 Commonwealth Avenue, Boston, Mass.

Automatic Home Elevator

200. Shepard Home Lift. Folder describes an automatic home elevator that operates from the lighting circuit. The Shepard Elevator Co., Cincinnati, Ohio.

GARDENING

Fences

201. "Stewart Fences." A profusely illustrated booklet shows chain link wire and iron picket fences for private property and industrial use. The Stewart Iron Works Co., Inc., Cincinnati, Ohio.

202. Cyclone Fences. Literature describing Cyclone fences made of rust-resisting copper steel. Cyclone Fence Co., Dept. H, Waukegan, Ill.

Seeds, Bulbs and Nursery Stock

203. "Burpee's Annual Garden Book, 1934." A complete garden handbook describes flowers and vegetables and gives gardening information. It contains numerous illustrations. W. Atlee Burpee Co., 820 Burpee Bldg., Phila.

204. "Dreer's Garden Book." Contains information for the amateur gardener. It lists vegetables, flowers, perennial plants, etc. Henry A. Dreer, 1306 Spring Garden St., Philadelphia, Pa.

205. "The Gladiolus Fancier's Guidebook for 1934." Copyrighted, up-to-the-minute information on the culture, flower arrangement, bulb diseases, etc. of the Gladiolus. H. O. Evans, Bedford, Ohio.

206. "Sutton's Seeds, 1934." A beautiful book listing flowers and vegetable seeds. The price is 35 cents but for $1.25 they will send the catalog and seeds of four varieties. Sutton & Sons, Ltd., Dept. H5, Reading, England.

Trees

207. "Nut Crops the New Way." An interesting booklet on nut trees for shade and crops. The Living Tree Guild, 468 Fourth Ave., New York City.

Miscellaneous

208. Garden Index. An illustrated folder describes the new garden index box, containing 172 cards printed on both sides, covering history and culture of 1300 plants, shrubs, etc. Garden Index Co., 598 Madison Ave., New York City.

209. Garden Gadgets. Description and prices given on Plantaseed for planting seeds, Attracta Flower Markers and the seed storage kit. R. P. Cargille Co., 118 Liberty St., New York City.

HOUSE FURNISHINGS

Blankets

210. Kenwood All Wool Blankets. Literature illustrates and describes the many kinds of blankets and throws made by this concern. Kenwood Mills, Empire State Building, New York City.

China

211. Wedgwood China. An illustrated booklet on Wedgwood China, Jasper, Basalt, and Queen's Ware. Josiah Wedgwood & Sons, Inc., 160 Fifth Ave., New York City.

Floor Coverings

212. Amtorg Trading Corporation. A booklet contains fifteen full color and black and white illustrations of the genuine Caucasian and Turkestan rugs handled through this concern. Amtorg Trading Corporation, Rug Dep't., 261 Fifth Ave., New York City.

213. "Useful Facts About the Care of Rugs and Carpets." How Ozite Rug Cushions will make your rugs last longer. Information on cleaning rugs and carpets. Clinton Carpet Co., Merchandise Mart, Chicago, Ill.

214. "The Use of Wide Seamless Carpet in Decoration." A portfolio offers suggestions for the use in decoration of the Claridge, Belvedere and Deepdale carpets. Price 10c. W. & J. Sloane, 577 Fifth Avenue, New York City.

Furniture

215. "The Charm of a Livable Home." A booklet containing photographs of attractive and balanced furniture groups. Kittinger Company, 1893 Elmwood Avenue, Buffalo, N. Y.

216. "A Little Bit of Colonial America in Your Own Home." An illustrated booklet of Colonial reproductions for the home. W. F. Whitney Co., South Ashburnham, Mass.

Silver

217. Reed & Barton. Catalogs on the various silver patterns made by this firm and a list of the jewellers handling them. Reed & Barton, Dept. G, Taunton, Mass.

218. "The Modern Way to Choose Your Silver." A portfolio of illustrated booklets which describe the "Treasure" patterns in table silver. Rogers, Lunt & Bowlen Co., Dept. B15, Greenfield, Massachusetts.

219. "Bridal Silver and Wedding Customs." This booklet, an engraving chart, illustrations and prices of Towle patterns will be sent for 25 cents. The Towle Silversmiths, Dept. G 10, Newburyport, Mass.

220. "Private Silversmiths." A brochure containing illustrations of the Watson silver patterns. The Watson Company, 48 Watson Park, Attleboro, Mass.

Windows

221. "Draperies and Color Harmony." A booklet showing illustrations of interiors in which Orinoka fabrics have been used. The Orinoka Mills, 183 Madison Avenue, New York City.

222. Quaker Lace Curtains. A twenty-four page brochure on window curtaining problems and their solution. Price ten cents. Quaker Lace Co., 330 Fifth Avenue, New York City.

MISCELLANEOUS

223. "The Smart Point of View." An attractively illustrated booklet which outlines Margery Wilson's course in Charm. The "Charm-Test" is sent with this booklet. Margery Wilson, 1148 Fifth Avenue, 22H, New York City.

Books

224. "Books that Tell You How." A folder which describes 60 picked favorites from an extensive list of garden books. Macmillan Company, 60 Fifth Avenue, New York City.

Food

225. "Twenty-One Delicious Campbell's Soups." This folder contains brief descriptions of twenty-one different kinds of soup. Campbell Soup Company, Camden, N. J.

226. "Thrifty New Tips." Contains several unusual and appetizing dishes made from Heinz Baked Beans. H. J. Heinz Co., Pittsburgh, Pa.

For Informal Entertaining

227. "Here's Hospitality." A book of ideas about informal entertainment. Illustrates the Hospitality Tray. Waters-Genter Co., Division of McGraw Electric Company, Dept. 1273, Minneapolis, Minnesota.

228. "How to Give Buffet Suppers." A twenty-four page booklet written by Emily Post suggesting menus and table arrangements. Price 10 cents. Chase Brass & Copper Co., Inc., Waterbury, Conn.

TRAVEL

229. Bermuda. An illustrated booklet shows the scenic beauty of Bermuda. The Bermuda Trade Development Board, 230 Park Avenue, New York City.

230. France. Brochure illustrating the important and picturesque cities of France. Railways of France, 1 East 57th St., New York City.

House & Garden's Reader Service Bureau, Greenwich, Conn.

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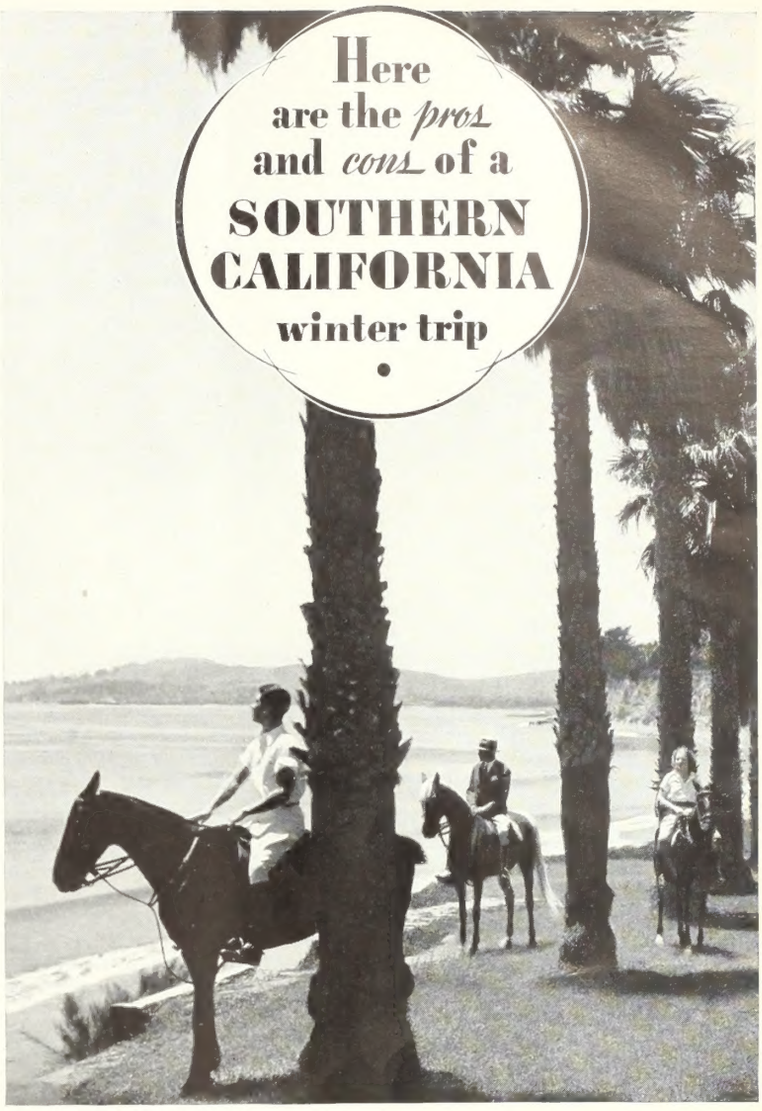
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WINTER SCENE

Well, there's one thing sure, we can not complain that our winter scene lacks variety. The social season opens brilliantly in the Metropolitan centers, down at Miami Beach the racing has already started, the Lake Placid Club holds its Annual Ski-Jumping Tournament January 1, across the continent the Annual New Year's 12-Goal Tournament takes place at Del Monte, and Arizona guest ranches welcome back many converts to the free, easy life.

ARIZONA

In Arizona . . . that land of infinite variety . . . the principal season of the guest ranches is just starting, although many of them are open all year. Life on a ranch is what you make it. If you like to "jest drowse" it's not hard to find company. Horseback riding under cloudless skies takes on a new pleasure in this sunny winter climate. Many of the ranches offer polo, swimming and even golf, and of course, all the conveniences. Take the children too, for guest ranches are ideal for a family vacation and there are excellent ranch schools in Arizona.

DOGS

Golf, which is always King at Pinehurst, yields its place for a while this month to dogs. From the eighth to the thirteenth the Pinehurst Field Trial Club will hold its Seventeenth Annual Field Trials and the consumption of quail will take its customary seasonal rise. The National Field Trials will be held near Radium Springs, Georgia, beginning February 5. The National will follow the Southern Amateur Field Trials held every year at Albany, Georgia. This year will be the first time that the National Field Trials have been held in Albany and it is expected that many of the country's best-known sportsmen will be there. Among well-known dogs that will compete are those owned by Mr. William Ziegler Jr. and Mr. Walter C. Teagle.

SPORTS . . . SOUTH

In Florida they are taking time off from golf and yachting to watch the thoroughbreds at Tropical Park where the meet will continue until January 24. From January 25 to March 7 there will be racing at Hialeah Park, sponsored by the Miami Jockey Club. Agua Caliente's race meet opened December 24 and will run through March 18.

Fortunate are those families that can pack up their golf equipment and go South or West. For one thing the National Match Play Open will be held January 11 to 15 in San Francisco, and again down in Florida, there are many tournaments. The Lake Worth Tournament is January 22 to 26 at the Palm Beach Golf Club, and from January 29 to February 3 the National Amateur Championship of Golf Club Champions will be held on the St. Augustine Links for the Walter J. Travis Memorial Trophy.

SPORTS . . . NORTH

At Lake Placid, besides the Annual Ski-Jumping Tournament January 1, there are the National A. A. U. Junior Two-Man Bob Sled Championships on the Olympic Bob Run January 20 and the Essex County Speed Skating races held January 27 on Mirror Lake. If the Chateau Frontenac calls you to Quebec, you can ski, skate, toboggan and sit in at the weekly matches between the American League's professional hockey teams. At Atlantic City, they are holding Ice Hockey games every Friday and Saturday night at the Municipal Auditorium.

JUST TO KEEP POSTED:

Music: In addition to the many Philharmonic Concerts at Carnegie Hall during January, the Boston Symphony will visit New York on the 4th and 6th. Carnegie Hall also offers individual concerts by the famous pianists, Josef Hofmann and Vladimir Horowitz, on January 20 and 30 respectively. On January 24 you may hear the distinguished violinist, Efrem Zimbalist.

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The Panhellenic. 3 Mitchell Place (49th St. & 1st Ave.) A tower hotel by the East River. Delightful environment. Convenient transportation. Reasonable

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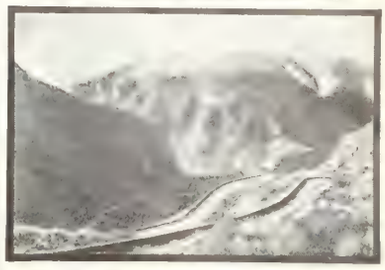
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MR. WRIGHT IN HIS SHIRT SLEEVES

My job is to sell you the next issue of House & Garden, so I asked the editor, Mr. Richardson Wright, to tell me what he is going to do in the February issue. He sent me the following memorandum, and it is so much better than my own stodgy writing that I am reproducing it just as I received it. It shows Mr. Wright in his shirt sleeves with no trace of the editorial bedside manner. When I read it, it made me most anxious to see the February issue. How about you?

TO PROMOTION MANAGER FROM MR. WRIGHT

Just why the February issue is devoted to furniture I can't say. It always has been. The custom reaches far back into the pre-historic past of House & Garden, into the yeasty clouds of time immemorial. Perhaps it had something to do with the fact that department stores have furniture sales in August and February.

Anyhow the *Cover* is a honey—a couple of queer, long-tailed blue birds from the back lots of the Amazon Valley sit on a perch before a bamboo screen. Ornithology rampant and highly decorative. Bruehl did it.

He composed the *Frontispiece* too—Americana—an antiquitaire's shop window. This establishes the atmosphere for the lead article which is by Mrs. Franklin D. Roosevelt on her *Experiences in Furniture.* We are publishing this on its merits as an article—not because of the fame and position of the author.

Then we switch to an article on *Clematis.* This is a type of decorative vine that, in this country, is restricted to a few kinds. England grows several hundred. Up at Amenia, N. Y. dwells one J. E. Spingarn, a man of parts and affluence, who has a big collection of them and grows them well. He is imparting his rare knowledge to House & Garden's readers. Also we took exclusive pictures for it.

Come Hell or high water, the next feature will be an article and spread in color on *petit-point.* Not the old-fashioned kind, but new designs especially made for House & Garden by Robert Locher and Ruth Reeves. A wool-dispensing emporium has arranged to sell the patterns and wools necessary for these.

A page of *Sunrooms* and an article on the *kind of meals men prefer* bring us to another color page—a Bruehl study of a green and white, third-dimensional *dressing room* that Tate & Hall have created for a Long Island fancy farm.

Men are further recognized by a two-page spread about the *Orderly Male*—types of closets and dressing rooms and sectionalized drawers for those who keep their clothes neatly.

The next group of pages juggles several subjects—an article on *Flower Arrangement,* an *English Modern House,* Katherine Brush's writing room (yeh ought to see what she writes in), and then a swell decorated house from Long Island.

The furniture saga is further continued by a four-page display of *New Furniture,* selected by our alert editors from the best designers and showing the latest trends. This is furniture made for you. Next you make furniture for yourself—the reader learns on two pages, amply instructed by practical drawings and four especially designed examples. *How to Drape a Dressing Table.*

Every now and then when the occasion and mood conspire I like to show a "document" in House & Garden. Last summer, up in Saratoga, I encountered a perfect Victorian document—a complete Victorian house. I had this photographed and we will be giving it four pages in February.

Of late the movies have been giving the public a vicarious education in good taste. On the following two pages we select *Interiors from the Pitchers.*

Two gardening articles follow this, one on how to *espalier shrubs against walls* the way they do on the Continent; the other a grand Apologia Pro Vita Sua by Louise Beebe Wilder, high-priestess of rock gardening. She takes several slams at those who don't like this form of horticulture.

Finally we wind up with two pages of *last minute things from the shops* and the Gardener's Miscellany.

The preponderance of reader interest in this number will be on Furniture and decoration. Only two houses are shown, since we cut loose on houses in January. Gardening has second space and will run the roost in the next number—March.

Shopping Around...



ONE now checks up on the liquor supply with the quite modern, pleasantly masculine, cross-barred crystal decanters shown above. The name clearly engraved on each leaves no doubt as to the nature of the contents. Whiskey, $11, liqueur, $9, port, $10.50. Claret pitcher, $9.75. William Street-



th the most perfect glasses that ever npted an old resolution maker. If u've been perusing any of the treatises ink—the price we must pay for this asses are super-clear, bubble thin d with not a tinge of color to dim e glorious hues of the contents. In all es, priced at $7.50 a dozen. Carol upel, 443 Madison Ave., New York



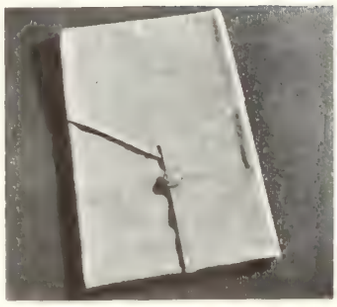
NOW that the Neo-Classic has become an institution, such staple pieces as the Regency grate above are important discoveries. Besides which, this particular piece of furniture is so charming in itself that it tempts you to decorate a room just to put it in. Black cast iron with shiny brass ormolu. $35. Edwin Jackson, 175 E. 60 St., New York



AMETHYST is *the* color for glass lates. I've always been fond of red lass—but it is just a little obvious—nd midnight blue is thrilling but a it chilling too. Of course for sheer ophistication, there's nothing like lack—but isn't it rather bizarre? To eally live with I'll take this deep, lus-ious purple which possesses the charms f all three, slightly mellowed. Starkly nodern or blushingly Victorian accord-ng to its surroundings—decorated with only a simple, narrow bevelled border. Cream soup and saucer, $15 a dozen. 9¼ inch plate, $10 a dozen. Et cetera, 71 E. 57 St., New York



TO go in the room the Regency grate goes into there's the table above—end table, coffee table or what you will—with black legs and base and discreet touches of gilt. The top is covered with an interesting old print—a different one on every table. $21. A. L. Diament & Co., 1 East 53 Street, New York



WHO would believe that a bold adventurer given to gadding about the countryside in the rumble seats of speedy roadsters masquerades in the plain, unromantic khaki envelope bag above? But a life spent protecting the coats, blankets and other impedimenta that at one time or other gets itself tossed into the rear of every car does require a sturdy constitution—which is what khaki cloth has nothing else but —besides being almost soil-proof. Shown folded, above, the rumble-seat-bag really measures 21 by 36 inches. $3. Mrs. Mabel F. Bainbridge,



THE friendly pair above just had to have their pictures taken together. Both come from fine old Early American families—the one a Southerner, the other a Yankee. The hooked rug, from Virginia, is a copy of an old one now in a museum. Virgin wool yarn with a mercerized background. Design in soft brown, green, rose, red and lavender. 27 by 55 inches. $17.50. Laura Copenhaver, Rosemont, Marion, Va. A great, great grandaddy of the fiddle-back footstool was a New Englander. This descendant is made entirely by hand in solid oak, pine or maple. $5.80. R. E. Willey, Inc., Westfield, Indiana

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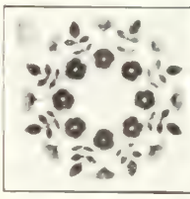
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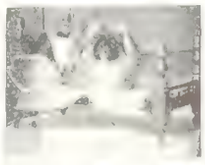


SCHIPPERKES

RUTH E. CLEMENT
Hillsboro New Hampshire
Mrs. B. Johnson, 7 Clinton St., Pleasantville, N.Y.

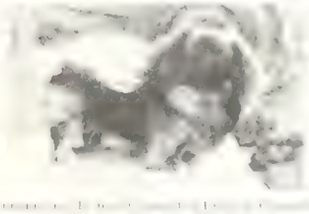
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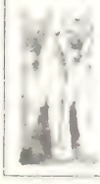
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[illegible] people [illegible] [illegible] [illegible] [illegible] America's best-known kennels in addition to [illegible] Mrs. John Winant, wife of the Governor of New Hampshire: "There is nothing more interesting in the dog game than that of finding the right combination in breeding dogs that will produce outstanding results."

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While Mrs. Winant has been interested in dogs all her life she did not take up breeding West Highland Whites until almost four years ago. Since that time Edgerstoune Kennels have scored many important wins with their home-bred terriers. Mrs. Winant recently returned from England and Scotland bringing with her some outstanding specimens of the breed which will undoubtedly form part of the breeding stock of Edgerstoune.

Rastus is a representative of a breed that is exhibited at all prominent dog shows where he makes a smart and stylish appearance in the ring. Possessing all the good qualities of a terrier, the West Highland Whites are dogs one should be proud to own. An offshoot of the Scottish Terrier and Cairn, the West Highland White greatly resembles these two except that he is somewhat smaller and shorter in foreface than the Scottie and of course he is white. White Terriers have been bred in England for a hundred years or more for destroying foxes and vermin, but it is only within recent years that this breed was brought out as a [illegible]

After this show introduction, a West Highland White Terrier Club was formed in England in 1905 and a standard adopted, with the result that this breed is now an aristocratic member of canine society in England and America.

The West Highland White Terrier weighs from twelve to eighteen pounds. The coat is white in color and free from curl. The eyes are hazel, ears small and erect. The body is compact and muscular and the movement of the dog suggests energy, sturdiness and physical force. He is the embodiment of courage, intelligence and spirit. When he is aroused he can handle a difficult situation with impunity. In repose he is sweet, affectionate and devoted to master and child. A lot of good dog in a small wrapping!

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Specific questions on dog subjects will gladly be answered by The Dog Mart of House & Garden.



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Shepherd dogs to guide the blind

FEW dog lovers, whatever impor[illegible] can withhold their admiration for dog intelligence, regardless of the breed or breeding of the animal which displays it. Those who have wondered to what extent we can expect dogs to think for themselves and to draw conclusions from their reasoning, would learn much from a visit to the Seeing Eye in Morristown, New Jersey. Here, intelligence, advanced to as high a degree as has ever been developed in an animal, is being put to one of the most practical and humane uses that can readily be imagined—for the Seeing Eye is the well-named philanthropic organization where blind men and women learn to see again through the eyes of educated German shepherd dogs.

To any one watching for the first time a blind man and his dog working together, it is the confidence of the man in his guide which is most striking. He has a "conquer-the-world" spirit which comes to those who, after years of dependence, get their first taste of a new freedom. There is no shuffling, no hesitancy, such as one usually associates with those so handicapped. The dog steps out briskly, faster than the average pedestrian would care to walk, and weaves in and out of the foot traffic and around obstructions without noticeably slowing her pace. Her slightest change of direction instantly is conveyed to her master through the semi-stiff, U-shaped handle of her harness. By keeping a steady pull on the handle of the harness held in her master's left hand, she skilfully guides him around manholes, ladders and, with an eye for height, awnings which are too low for him. They go up and down steps and through revolving doors as easily as any seeing person. At the curb she stops until her master locates the edge with his foot or cane and then she is prepared to obey, or disobey if it is dangerous, his command right, left or forward, the only spoken directions it is necessary to give her.

Just as much at home in the street as on the sidewalk, the dog crosses only when it is safe to do so. While, as you might think, she does not recognize the red or green traffic signals, she does wait for the cars to pass, or hurries to get in front of them with as much agility as, and a great deal more certainty than, the most experienced pedestrian.

As the blind man has a mental picture of the route he wants to follow—so many blocks straight ahead, so many to the right and so many to the left—he has only to count them as he goes along, giving the dog the necessary command at each corner. It is a fascinating picture to watch, this rapid, sure-footed progress of the blind and his "seeing eye."

The dogs like the work immensely. They are descendants of that industrious breed which has been tending sheep for centuries in middle Europe and they are essentially workers, although they are just as ready to play when they are not on the job.

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(*Continued on page* 12)



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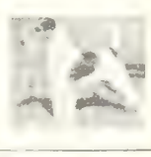
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Shepherd dogs to guide the blind

[illegible] is more affectionate and less easily distracted.

It cannot be said that these dogs [illegible] that they are taught to obey every command implicitly and without regard for the consequences of their acts. "Education" is the correct term because the dogs must first acquire certain knowledge and then learn to [illegible] their teaching is based on animal psychology, and guide-dog trainers are real masters in the study of the dog mind.

[illegible] city streets and over given routes until she learns to meet any situation which may be encountered. No dog will de[illegible] is to allow sufficient clearance not only for herself but for her blind master. She is presented with problems in [illegible] to take her master around them. The dog learns to spend as little time as possible in the street and to cross in a straight line. Her problem is how to [illegible] when to slow up, when to stop and when to hasten her pace. Several times during the training period the instructor [illegible] which means that he, blindfolded, works his dog through the city traffic and encounters the exact conditions which subsequently the blind master himself will meet.

from all others of his kind, and each presents special problems in his training. Obviously there can be no definite all-around rules which can be set down as being necessary in the education of guide-dogs. What works successfully with one might ruin a hundred others. The basic principle is obedience—which the dog must learn before any further step can be taken—and the obedience must be willing. To create that willingness no harsh methods can be employed. The trainer must keep the respect and esteem of his dog and he must never, above all, lose his temper.

Once the fundamental lesson of obedience has been learned the much more difficult but equally important knowledge of when to disobey must be assimilated. If her master's commands of "right", "left" or "forward" will lead him into danger she must learn to ignore commands, either waiting until the danger has passed or figuring out in her own mind the best way to circumvent it. The dog learns from experience that if she leads the instructor over an icy bit of walk he slips and falls; that if she walks into an obstruction he stumbles; that unless she picks a careful path through pedestrians on a sidewalk the instructor will be bumped and jostled. She learns in fact that the safety of her master is her responsibility. The dog which cannot do all this without error, which cannot lead her blindfolded instructor unfalteringly through every kind of danger and under all kinds of traffic conditions, is never allowed to guide a blind man. The successful dog finishes her studies in about three months and is ready for her blind [illegible]

Blind men and women come to Morristown in classes of eight to learn to

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All of these facts will help the breeder to make a more intelligent selection for you, and at the same time clarify the negotiations incident to the purchase of a pedigreed dog. And we suggest that you mention *House & Garden* in writing.



A [illegible] with their toys leaving the Seeing Eye headquarters for their daily [illegible]

Shepherd dogs to guide the blind

use their dogs. Not every dog will do, of course, for every master. Long before the classes arrive each man's record is carefully studied; his character, habits, temperament and entire make-up, both mental and physical, are analyzed. The very lively man had better have a quiet-natured dog. The master lavish in his affections would be more successful with the dog not easily spoiled by a shower of caresses (if it is possible to spoil a dog by too much affection). A man given to bursts of uncontrollable temper is never considered. And so the careful weeding out and selections are made. The first few days of the classes are devoted to the master and dog becoming acquainted and learning to respect one another. The dog grows to know his master's voice from all others and her natural desire to obey it is enhanced by their mutual affection.

From the very first the master cares for his own dog, brushing and grooming her and feeding her. The Seeing Eye dogs are fed raw meat with a balancing of dog biscuit and receive two meals a day for a total of about one pound of food, depending somewhat on the individual case. Years of experience have proven that regular exercise in addition to this simple diet, excluding an excess of rich and starchy foods, keeps the dogs in exceptionally fit condition and raises their resistance to disease. Resistance to disease is also, of course, somewhat an inherent quality, but as the dogs are not selected for training until they reach at least fourteen months of age, it is possible to eliminate "bad feeders" from the guide-dog classes.

Not only must the blind learn how to care for and feed their dogs—they must learn to use them. Each day the classes take their dogs through the streets of Morristown and are instructed in how to command them and gradually grow to have complete confidence in their guides. All in all it requires about four weeks of patient perseverance on the part of the instructor, the dog and her master before the blind man and his "seeing eye" are prepared to go home, a perfectly coordinated unit, to enter a new life together.

At the head of this great philanthropic movement is Mrs. Harrison Eustis who with Elliot S. Humphrey, has established the most complete tabulation of shepherd dog blood lines in existence. In order that all instructors of Seeing Eye dogs could be uniform they started a school for instructors at Fortunate Fields, the Swiss headquarters. It takes three to five years of intensive study to become a head instructor. Of the fifty carefully selected applicants, only five have had the qualifications and ability to complete the course.

Associated with Mrs. Eustis in America are Morris Frank, the first blind man to use a guide dog under the stress of American traffic conditions, and Willi H. Ebeling, a breeder of shepherd dogs who has been interested in the work ever since the Seeing Eye was established in this country. About 100 men and women are now working with dogs from this school.

The cost of a guide dog to a blind master is $300.00 plus $75.00 for instruction and his maintenance at the school for one month while he is learning to use his dog. Although the cost of the dog to the school is more than double this amount, the Seeing Eye contributes the difference so that it will be impossible for the blind to be exploited by commercial organizations, should any attempt to start a school. The man who can afford it pays for his dog. The man who cannot pays as much as he can, the rest being underwritten by donations to the school. Time and again it has been found that the master, with the aid of his dog, has found greater opportunities and higher earning ability, and is enabled to pay for his dog in part or in full at a later date. The fund thus created is used to underwrite other dogs for other masters.

So far the possibilities of the work have been only tapped. A study of the blind in this country has brought out the fact that about 11,000 of these people between the ages of eighteen and fifty-five can use dogs. But the responsibility of the entire project is resting upon the shoulders of the few people who conceived and developed the idea. An effort is now being made for others to share in its progress so that the work may be made permanent, and it is hoped that with the expansion of the service there may soon be thousands of others finding new life and freedom through the use of dog guides.

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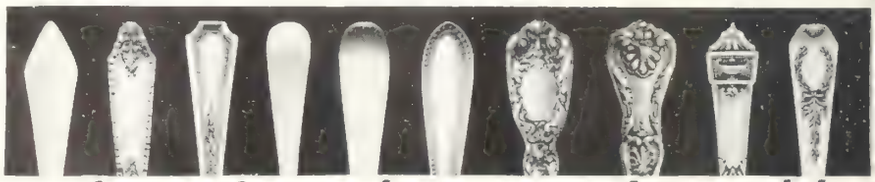
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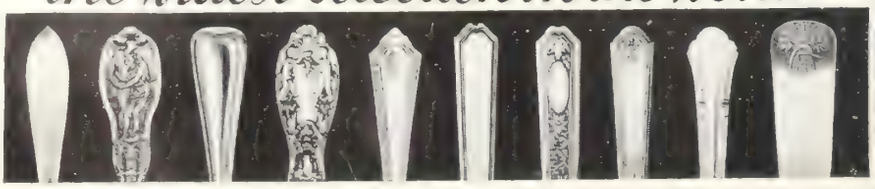
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HOUSE & GARDEN

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Architecture

O'NEILL GOES MILDLY PIRATE 19
REJUVENATION OF A BROWNSTONE FRONT, Newton Bevin 27
WHERE REMODELING WAS MAINLY RESTORATION, Walter J. Skinner . . 30
AN ENGLISH HOUSE OVERLOOKS A RIVER, Alfred Mausolff 32
NEW EXPRESSION OF TEUTONIC MODERNISM, Hans Wormann 34
SKYLINE ARCHITECTS TURN TO HOUSES, John Cushman Fistere 35

Decoration

MORNING ROOM IN A COUNTRY HOUSE, Agnes Foster Wright 22
LIVING ROOM IN A CITY APARTMENT, Joseph B. Platt 23
THE STAID OLD FIREPLACE STEPS OUT 24
HARMONY IN RUGS AND FABRICS 40
SMARTLY DESIGNED NEW MOHAIRS 41
COLOR PLAYS THE LEADING RÔLE, Eugene Schoen & Sons 42
18TH CENTURY ITALIAN PROVINCIAL DESKS, Robert Carrère 50
THERE'S SOMETHING AFOOT IN DECORATION 52
THEY BROUGHT STYLE TO THE MACHINE, Lurelle Guild 54
NOW MODERN DESIGN GOES ON THE AIR 56
HOUSE & GARDEN'S NEWSREEL 53

Gardening

THE GREENHOUSE PREPARES FOR SPRING 10
THIRTY HERBS TO FLAVOR FOOD AND DRINK, Helen M. Fox 44
LET OUR WINDOWS BE FILLED WITH VIEWS, Elsie Jenkins Symington . . . 46
NEW ANNUALS AND PERENNIALS, Helen Van Pelt Wilson 48
THE CELANDINE, FLOWER OF POETS, Louise Beebe Wilder 51
A TIMELY MISCELLANY OF GARDEN IDEAS 60

General Features

COVER DESIGN BY PIERRE BRISSAUD
THE BULLETIN BOARD 17
MR. ADAMS'S STUDY, Franklin P. Adams 26
RECIPES FOR ONE DISH MEALS, Leone B. Moats 38

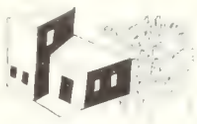
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VOLUME LXV, NUMBER ONE. TITLE HOUSE & GARDEN REGISTERED IN U. S. PATENT OFFICE. PUBLISHED MONTHLY BY THE CONDE NAST PUBLICATIONS, INC., GREENWICH, CONN. CONDÉ NAST, PRESIDENT; FRANCIS L. WURZBURG, VICE-PRESIDENT; W. E. BECKERLE, TREASURER; M. E. MOORE, SECRETARY; FRANK F. SOULE, BUSINESS MANAGER. EXECUTIVE AND PUBLISHING OFFICES, GREENWICH, CONN. EDITORIAL OFFICE, GRAYBAR BLDG., LEXINGTON AT 43RD, NEW YORK, N. Y. EUROPEAN OFFICES, 1 NEW BOND STREET, LONDON, W. 1; 65 AVENUE DES CHAMPS-ÉLYSÉES, PARIS. PRINTED IN THE U. S. A. BY THE CONDÉ NAST PRESS. SUBSCRIPTIONS, $3.00 A YEAR IN THE UNITED STATES, PORTO RICO, HAWAII AND PHILIPPINES; $3.75 IN CANADA; $4.50 IN FOREIGN COUNTRIES. SINGLE COPIES 35 CENTS.

WHAT'S WHAT IN HOUSE & GARDEN



▪ Creating effective harmony between the various features that make up a room has always been a gruelling grind. One of the things most difficult to accomplish was finding rugs and fabrics that would go together happily. Pages 40 and 41 show how our talented American designers have come to the rescue with ensembles of rugs and fabrics especially designed to complement each other



▪ There are few general practitioners in architecture. Men that can and do turn their hand to banks, churches, houses, schools and theatres with equal facility are rare. Most become experts in one branch. However, it wouldn't be human if a man in one field didn't have ideas on the others as well. For an exhibition at their shop, R. H. Macy & Co. invited a number of architects prominent in commercial work each to design a residence to be built as a scale model. The result was so interesting that we asked to show them—see pages 35 to 37



▪ Once again there is being demonstrated in America the appeal of customs long outdated. As Mrs. Fox so convincingly argues in her article on herbs, the food flavors of our ancestors' days taste just as good to our modern palates—better, perhaps, because of their long period of comparative neglect. The fine art of eating is being revived, and with it comes the culinary herb of long ago



▪ At the far end of what we call the middle of the book, in a position that can be held open till ten minutes before publication date, we inaugurate a new department, in which will be shown a miscellany of the new things in the shops. To assure freshness these will be garnered at positively the eleventh hour by House & Garden's roving artist-photographer



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THE BULLETIN BOARD

MAZARIN'S ELEVATOR. This month we allot the gilded Lily to the memory of Jules Mazarin, cardinal, statesman and man of ingenuity. In his house at Paris, the Hôtel Tubeuf, he established an accommodation that has since made high buildings habitable and stairs an unnecessary evil. One of his contemporaries states that, "There is a chair in a remote and obscure part of the house which, if one sits down on it and pulls a cord, goes up and down as one wishes." The account does not say what mechanism propelled this early elevator. Nor are we entirely satisfied that it was the first: we have a notion that Michelangelo, who was an all-round genius, invented an elevator in his time. Certainly Thomas Jefferson in his home at Monticello adopted the same idea, for he had an elevator from the cellar to a closet beside his fireplace, that lugged up the wood. Nevertheless, and these other examples notwithstanding, we gild our Lily for Mazarin.

LIVING SCULPTURE. When the ladies of the garden clubs are hard pressed next year for ideas by which to entertain and instruct their members, we suggest that they turn back to the garden of King Stanislaus I at Ujasdow. This worthy monarch, as did many another king and court at the time, desired to emulate the grandeur of Versailles as André Le Nôtre had laid it out for Louis XIV. Copies of Versailles, more or less faithful, sprang up in practically all capitals of Europe. Stanislaus had *grand allées* and a long water canal and all the other fixings—only he ran a little short on statuary, since statues weren't to be bought at every corner shop at those times in Poland. However, he was not to be outdone by this little difficulty: when he gave a fête in his garden, he went out and hired models, male and female as God made them, draped them in classical garments and then had them pose as gods and goddesses in the shrubbery niches and among the leafy bowers and along the water channels.

CONTEST IN STUPIDITY. We sound the trumpet to announce that House & Garden here and now begins a contest in horticultural stupidity. We will offer a prize of a very swell nickel-plated trowel to the reader who sends us the best story of ludicrous or even disastrous gardening dumbness. For example: A gentleman of our acquaintance, having taken to Roses, at the same time became conscious of his duty to the unemployed. He bought a quantity of Rose bushes, prepared the soil, and then hired a non-working native son to plant them. When he returned that night the new gardener reported that he had done the job and added, "And I saved all the labels, too. Here they are." Whereupon he presented a cigar box filled with the labels he had carefully taken off. To this day the owner scarcely knows which of his Roses are which and the workman can't understand why he is still out of work.

CONTEMPLATE BUILDING. Now that Christmas is gone and only the bills remain to be paid, sober and ambitious citizens alike can turn their thoughts to other matters. There's no time like the winter to contemplate building a home. Those who know claim that this period of structural gestation lasts three years—three years from the time the ambition arises till it is satisfied. Well, now's the time to start and here is the issue especially designed to arouse it.

ROCK GARDENERS—ATTENTION! The growth of rock gardening in this country during the past few years has been all but phenomenal; yet, like all such swift movements, it has led to a good many sins of omission as well as commission. That is one reason why the news of an incipient American Rock Garden Society is so welcome. Definite plans now under way for the forming of such an organization point to its formal launching early next spring.

There is much that such a society can accomplish in the way of coördinating, guiding and developing the present rather hit-and-miss manifestations of this immensely popular style of gardening. Properly directed, an American Rock Garden Society can be of supreme value in the upbuilding of national knowledge of rock plants and their cultural requirements under American conditions as contrasted with those of England and the Continent, to say nothing of spreading the gospel of good design, intelligent testing of American plant material, and many other good works.

WILLIAM'S COOKS. William the Silent, of Holland, one of those dominating monarchs, was also among the world's great *bon-vivеurs*. It is recorded that he not only dressed superbly, spent money prodigally, but was addicted to such feasting that all the other monarchs of his time envied him. Philip II of Spain was so impressed by his hospitality that he begged William to loan him his majordomo. German princesses sent their cooks to study under his chef. So bountifully was his kitchen staffed that once, moved by the dictates of economy, he dismissed twenty-eight head cooks!

THE BUILDING FIELD. We are glad to note that there has been a distinct pick-up in the amount of small house and remodeling work being done throughout the country. Most of the small houses being erected are quite well designed. In the remodeling field the work is surprisingly fine. Some of the best remodeling jobs we have ever seen were carried out during the past few months. Not small alterations, in the majority of cases, but complete conversion of hopeless Victorian and worse dwellings into delightful Colonial, Georgian and Regency types. After looking over some of the transformations we are convinced that no house with four fairly sound walls is hopeless.

PRELUDE TO SPRING. With their mink and sable coats scarcely out of moth balls, our industrious reporters have been scanning the horizon for first indications of spring style notes. The fabric market already yields evidence of what you may expect to find by way of furniture coverings and hangings. It promises to be a colorful season. Brilliant colors are promised a-plenty: dark vibrant blue, red with a tomato or orange cast, Empire and chartreuse green. Colors are definite, clear, singing. The vogue of white continues. There are oyster-whites and dead whites and off-whites galore. One New York firm is showing sixty new white drapery and upholstery fabrics. Silvery gray comes into greater prominence. As for patterns, you may expect a wealth of classic motifs, often modernized in drawing.

RECOGNIZING DESIGNERS. Every woman who has a hat by Agnès or a gown by Vionnet is proud of the label. In decoration, too, the identity and individuality of the designer is coming more and more to be appreciated. Now that modern furnishings are going more graciously and easily into our homes, we begin to be interested in the personalities behind them. Having emerged from its first struggles with functional form, modern design develops a more personal character. Even a washing machine bears the name of its designer. 20th Century furniture is losing its cold anonymous quality. The next decade may reveal a new group of American Chippendales and Sheratons. In the meantime, we applaud a new tendency to give the creative designer his due.

PLINY ON ASPARAGUS. Every now and then the refined taste of gardeners rebels against flowers and vegetables grown too big. We are apt to believe this a modern rebellion. Turn then to that worthy Roman, Pliny the Elder, and read his remarks on Asparagus: "By nature, it was intended to grow wild, so that each person might gather it where he pleased. But lo and behold! we find it in the highest state of cultivation and Ravenna produces heads that weigh as much as three pounds! Alas for the monstrous excess of gluttony!" What would Mr. Pliny say about some of our California Asparagus?

JUVENILE DOG SHOWS. If things keep on the way they're going the older generation will soon be pushed off the dog-showing map. During the past year or so children of fifteen and under have been putting on their own dog shows. Often the actual management is in the hands of the youngsters. They also make their own ribbons and prize rosettes. Besides affording splendid experience in management, such shows teach these youngsters unforgettable lessons on breeds, on the care of dogs and their preparation and grooming for an exhibition.

BURGUNDY RITUAL. We watched this scene once in the apartment of a Boston bachelor who enjoyed his wine. His serving man came in and stood a dust-crusted bottle of Burgundy on the hearth directly before the fire. Five minutes later he entered again and carefully moved it a little away from the fire. Another five minutes, and he entered a third time, moving the bottle to the farther corner of the hearth. Then, after a moment, he decanted it—and dinner was announced.

Both he and the bottle were old. The vintage was worthy his ritual. It was one of the priceless years of Burgundy—but the ancient serving man was likewise priceless. . . . We later learned that for many years he had been Lord Kitchener's body servant.



CONDÉ NAST ENGRAVINGS

The greenhouse prepares for the coming of spring

O'NEILL GOES MILDLY PIRATE



SOMETIMES the houses that people build are as revealing an indication of personality as their faces and gestures. We build what we are—or what we like to think we are. The saccharine romanticist will go stark realist and the realist surrounds himself with such a home as only the fantasies of romance will satisfy. Begin studying a person with an analysis of his home. It is a most valuable clue to personality.

No one, for instance, would accuse Eugene O'Neill of failing to face life squarely and trying to see it whole. His plays are penetratingly realistic. Yet over some of them hovers the aura of romance. The sea creeps into many of them, the sea and all its grim adventure and easy sailing that quickly turns to storms and the stern heritage of those who piloted frail ships in days gone by or sailed the Spanish Main with such fierce gusto. In the dim distance you are conscious that waves are roaring, that the wind whistles through the topsails, that along the shores of sun-splashed islands the palms reel drunkenly, that pirates shout in most deplorable terms. Eugene O'Neill, then, has the latent capacity for going nautically romantic. He might even enjoy the rôle of gentleman pirate. One is sure of this when he sees "Casa Genotta," the house he has built on Sea Island off the Georgia coast.

SEA ISLAND itself is a glorious spot that is simply saturated with history. A modern causeway connects it with St. Simon's Island, that place to which Oglethorpe dispatched Charles Wesley to look after the souls of the settlers and where the aforesaid Charles had no luck at all. Here on this dot of Sea Island you might easily be dwelling on any tropical isle—in the Caribbean or in some distant cove of the Mediterranean or even the Aegean. The past is ever living here, and on all sides lies the sea.

Set down in architectural terms Mr. O'Neill's house, which is pictured on the two following pages, is a combination of the early Majorcan peasant house of the 16th Century tinctured with a flavor of the 15th Century monastery found in such houses in Sierra de Cordova as the estate of the Marquesa del Merito. The walls are laid up in old, oversized brick with a faint green wash on them. These are capped by a roof of ancient Cuban tiles that had been brought over from the province of Santa Clara. They are well over 150 years old.

CHRISTMAS over, the owner of a greenhouse begins to plan for Easter flowers and for those annuals with which to make the early Summer gardens patterns of rich beauty. Geraniums are coming along. Begonias give a promise of their flowering. Ageratum is ready to put out its mauve powder puffs and the odd-shaped Coleus leaves show their infinite designs and tints

The large, rambling house sprawls lazily along the beach, its main windows directly facing upon the vast sweeps of the Atlantic. A low stone wall extends to enclose the property and mark the line between the civilization inside and the drifted sands without.

ENTERING the front door, one passes through a cloistered loggia that leads, on the north side, to the dining room and service, and on the south to the guest bedrooms, or monks' cells, and to the story-and-a-half living room. The living room is ecclesiastical and simple in spirit. Its walls are of white-washed brick and the ceiling is natural-aged cypress.

The stairs to the second floor lead to two apartments. In the south wing are Mrs. O'Neill's bedroom, dressing room and bath and her own porch that commands a view of the ocean patio. Her bed is set in an alcove raised above the level of the floor and two ceramic elephants guard the way. In the north wing are located Mr. O'Neill's bedroom and private study. His study deserves a paragraph to itself, for here it is that Mr. O'Neill has gone mildly pirate.

Both inside and out, it is severely nautical, in the style of the days when ships were ships and not tin pots. A bank of windows faces the sea—the windows of a galleon's stern, the sort of windows Drake looked out from and Frobisher and all those grand old merchant adventurers who struck out across uncharted seas centuries ago. These windows and their supporting timbers make a prominent bay. Palms planted on each side lean against the walls.

INSIDE, the structure of the room is also in the same nautical period. Huge hand-adzed timbers support the walls and ceilings, timbers that will creak no more with the buffeting of the sea. Between them, where once hung racks of cutlasses and boarding irons and blunderbusses, now range orderly shelves of books. A simple Early American table to which is drawn a Windsor chair is centered on one side of the room. Below a look-out window is an ancient stand-up desk at which O'Neill does most of his work, on his feet. In the bay window a long table holds its complement of nautical gadgets, stray books and magazines. Ship models are here and clocks that ring the bells of the sea, and there is an impressive mast running up one side with a band of marlinspikes set around it in realistic fashion. The rug on the floor is the sort that New Bedford clipper-ship men brought home to their wives from China.

Up one corner of this galleon study twirls an iron staircase that leads to a sheltered look-out and sun-bathing coign on the roof. Directly and far below it is a quiet goldfish pond in a corner of the patio, with potted plants set about comfortably and the twisted arm of an old cypress leaning across it. From up on this protected look-out one sees the panorama of the Atlantic swinging away to the horizon.









ROBERT TEBBS

The downstairs floors are tiled—large, fire-flashed, kiln plate tiles and in Mrs. O'Neill's office and the guest rooms bright figured tiles have been introduced.

Though the exterior of the house has a unity of atmosphere, it was neither desired by the owners, nor necessary for the rooms to have the same unity. The atmosphere of the living room is one and the atmosphere of the dining room another and the atmosphere of the study still a third. With each room having its own flavor, the furnishings are consequently heterogeneous. They are as mixed and represent as many far places as the homes of those old Yankee clipper-ship men mentioned above. The O'Neills have traveled extensively and this home is made to house their toys and treasures without any stiff-backed regard for period or contemporary decorative schemes. The result is a fascinating melange of decorative bits and pieces, most of them by right belonging in a museum. Old Chinese ceramics are mingled with old Spanish. Queen Anne furniture out of an English country house is cheek-by-jowl with Early American chairs out of Connecticut. Japanese *No* masks and primitive African masks and masks from the Malay States, look down from the walls of this 16th Century Majorcan peasant's living room and hall—and they all appear perfectly at home and dwell in contentment together.

Mrs. O'Neill, who is the charming actress Carlotta Monterey, was her own decorator and she has succeeded in giving her rooms, without any striving or effort, pronounced and diverse personalities. This is why the house is so very livable and why it offers such a sympathetic background to those who dwell in it.

Often the owners of a new house, on looking back at their experiences during its construction and fur-

AT THE top of the page is the sea front side of Eugene O'Neill's Sea Island residence, with both exterior and interior views of his nautical study and library beneath

ON THE opposite page is a corner of the hallway, with the dining room shown below it. To the right, a panorama of the O'Neill property as it is seen from the beach side

nishing, find themselves discontented with the results. It would seem that the professions concerned in these two matters are apt, at times, to be overwhelmingly insistent with their own ideas. Owners feel that they've had to battle for what they wanted.

This guerilla warfare between the owner and his architect and decorator can either turn out most pleasantly or else leave the owner dissatisfied. Much can be said in defense of the professional viewpoint, because so often the prospective owner has no definite notions or has notions that, carried out, might prove highly unsatisfactory. When the clients are people of pronounced tastes and individuality, the greatest tact must be exercised. In such a case the architect must subordinate his own ideas to his client's desires. The O'Neills were fortunate in their architect, who was Francis Louis Abreu of Georgia. He brought to the work a young man's fresh viewpoint, which, coupled with sound taste and familiarity with local conditions, enabled him easily and naturally to carry the work through to a noteworthy result.

By using plant material indigenous to the neighborhood, the house has been given a realistic air of age. All old trees were preserved. The natural wild tangles of beach grass were left undisturbed. Within the enclosing walls the patios are planted with interesting sub-tropical shrubs and vines. A few Palms were introduced. Vines are trained across the walls to soften them and flowering shrubbery is banked around the corner of an open lawn that is reached by gradual steps from the inner house terrace flanking the screened cloister.

A final touch that lends this house the personality of its owners is the name they fashioned for it from their own— Gene and Carlotta gave them Genotta— and "Casa Genotta" it is called. Sufficiently Spanish this, for a house on a sun-washed historic island, a house built out of many travels and as picturesque as a retired pirate.









PAINTING BY EMLEN ETTING

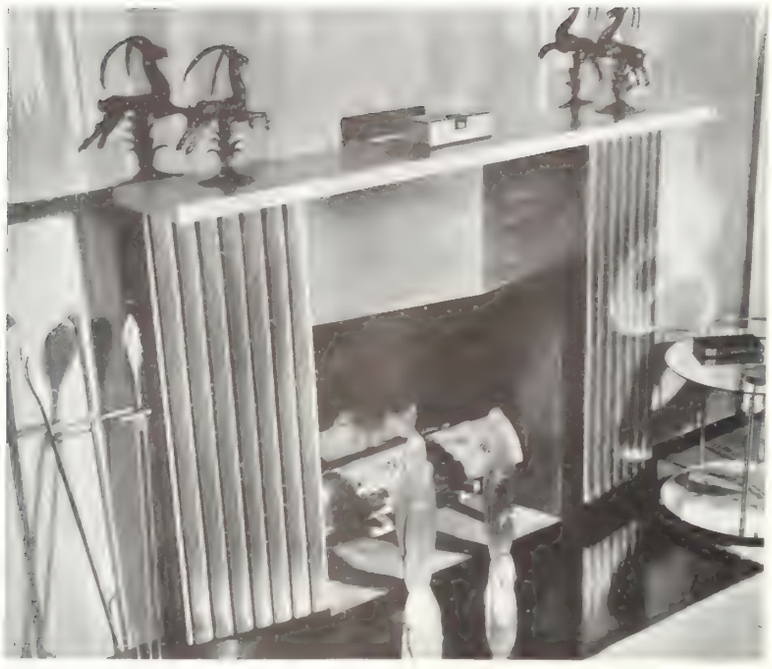
The green morning room in a country house

THE MORNING room of Agnes Foster Wright at Silvermine, Conn., has a background of paneled apple-green walls on which is hung a collection of flower pictures in various interesting mediums. Curtains are emerald, the rug egg-plant. Further repeating the country colors are small pieces of furniture upholstered in flowered chintz and a desk painted green and red and decorated in the Venetian manner with flowers. It is a room designed to carry the garden's beauty indoors



The white living room in a city apartment

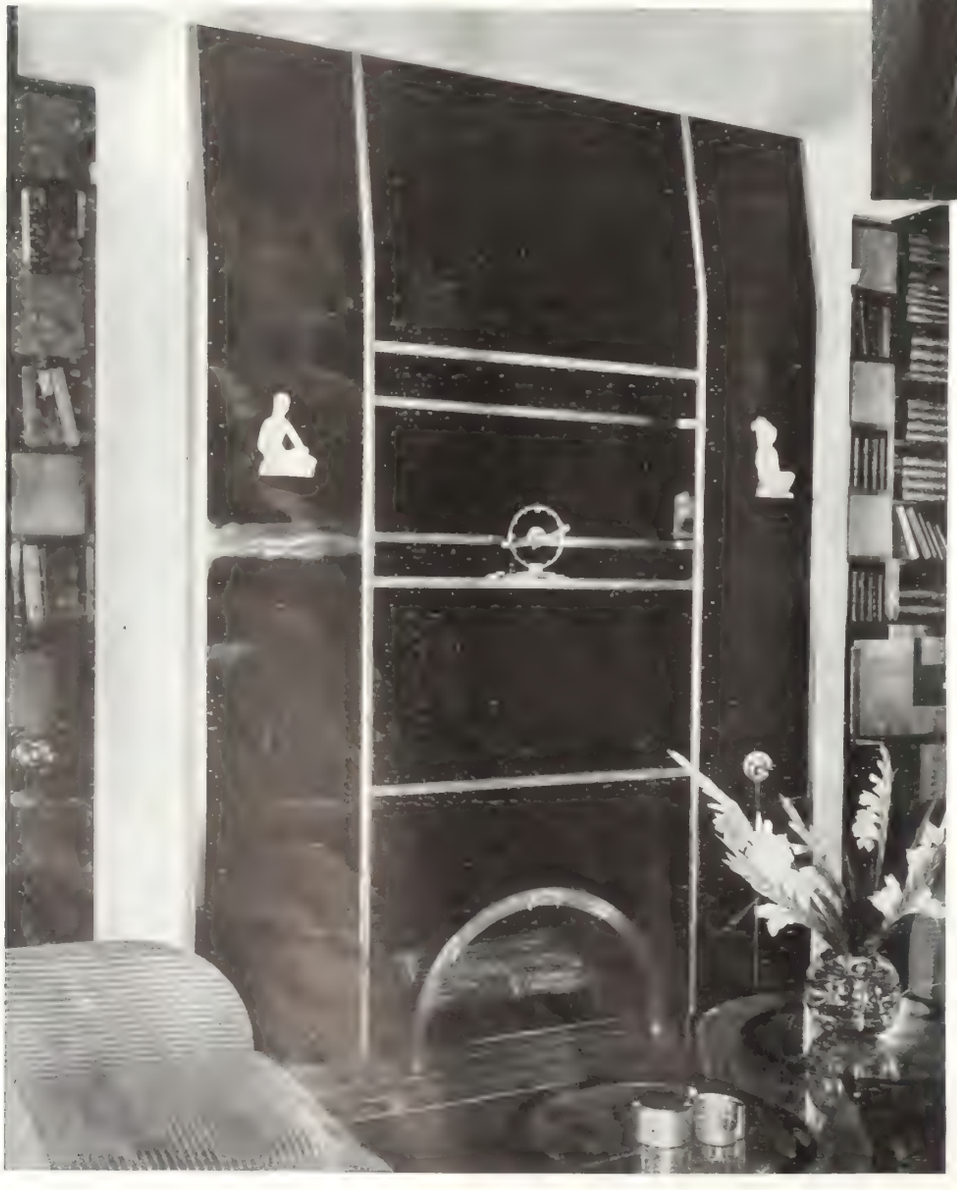
As a contrast to the murk, clamor and confusion of New York, the walls of the living room in the apartment of Joseph B. Platt are a serene white. Some of the furniture is painted white and the upholstery of the large lounge at one end is white also. The curtains are pale chartreuse, the same tone of fabric being used on some of the chairs. At the opposite end the wall is mirrored; at this end hang two Chinese Chippendale étagères in natural wood



The staid old fireplace steps out in sprightly modern dress



GOOLD STUDIOS



IT'S A far cry from the chimney pieces of Victoria's day, overladen with row upon row of swirling German silver trim, to the svelte simplicity of the bedroom mantel faced in the same material above, left. The shelf is white. Hearth, bakelite; andirons and fire-tools, German silver. Mantel by Joseph Urban, Irvin L. Scott, associate. Mantel accessories: Gerard

ABOVE. That even the prosaic electric heater may become a thing of beauty when honestly treated as such, rather than a false flame flickering around plaster logs, is now amply proved. Set into a mirrored console, this brass and copper heating unit becomes as important a center of decoration as an actual fireplace. Designed by Harold Sterner for Macy's

IN THE living room of an apartment high above the roof tops of its brownstone neighbors, a bakelite and copper fireplace, left, assumes baronial proportions in keeping with the size and importance of its setting. The center niche and shelves of the mantel are indirectly illuminated. Designed by Berri. Figurines: Rena Rosenthal. Metal clock: Brand-Chatillon

AT RIGHT is a brilliant fireplace treatment in which modernism has been tempered with Neo-classic grace. The fireplace opening is framed with crystal rods banded with chromium; fluted fireback and Empire coal basket are cast iron. Recessed panels of black and gunmetal glass frame the mirror. Mantel ornament, chromium and crystal. Designed by Anne Tiffany

ARCHITECTURAL distinction has been given a typical apartment living room by building in a fireplace with adjoining love-seats and bookshelves, shown below. The long, almost unbroken surface of the mantel further serves to emphasize low, stream-lined furniture. Mantel, Madroña burl with brushed aluminum trim. Andirons, glass and chromium. L'Elan

BELOW, right. A fireplace faced with cast iron having an animated relief depicting adventures of the sea, is found in the study of a sportsman who favors a frankly masculine setting for his trophies. Trim and sides, brushed chromium; mantel-shelf, black glass. Fireplace, andirons designed by S.P.R. Galleries. Ebony Congo head: L'Elan. Fur rug: Jerome Paul

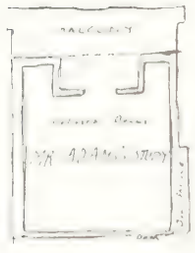






Mr. Adams's study—By Franklin P. Adams

Art work by the same



So I said to the Little Woman—though what with either long association with a writer, not to say the writer, or the Hay Diet, she tips the beam at 35 pounds less than she did the day my story opens on—"Listen." To this day I don't know whether she listened. When I listen I listen with my heart and soul and sometimes w and y; but she is something of a dreamer; her lovely head, as like as not, in the clouds.

"Listen," I said. "About the house. I don't want to see it, let alone dwell in it, until all the furniture is in, all the curtains up, and I can walk right in and take a hot bath. I want the house to seem like an old shoe."

"What?" she asked.

"Listen," I said. "There is only one thing that I insist upon. If I can't work, I can't pay for the roadway, the silly curtains, and the multiplicity of lampshades that will go over so-called reading-lamps, called so by my bookworm friends who haven't read anything since the first fifty pages of [illegible]"

"If you mean me," said my clairvoyant spouse, "I read more than 100 pages of *Main Street,* and I read nearly 400 page[illegible]"

"Well, listen," I said. "To pay for those things I have to work. I worked for nine years on the *Evening Mail,* while the Singer and Woolworth Buildings were being steam-riveted. I worked from 1914 until today—this was the spring of 1927—on Park Row, with City Hall welcoming bands playing, and the Court House going up, the old Sun Building going down, another one going up in its place, the voice of Herbert Bayard Swope, and countless other noisy distractions. Now my ambition is realized. I am to have a house of my own. In that house all that I insist upon is a room of my own, dead quiet, where I can work, where I can have the serenity that will lap me in soft Lydian airs, where I can have the calm that will lead me to build the mighty line, where I can remember in tranquillity the things of which poetry is made. Listen, I want my own quiet room."

Those were the days when plans and specifications were discussed. When I say "discussed" I mean that my helpmate would say, "Do you think that we ought to have pink curtains or white in the guest room?" I would say pink, not caring whether we had any curtains; nay, preferring none. "White would look better," she would say. "You never said a truer word," would be my summation.

Some of those discussions would begin at bedtime, and would still be going on when I and Phoebus 'gan arise. So, gradually, as the remodeling, and the talk of remodeling the old Connecticut farmhouse went on, I said, "I don't care about wall paper, curtains, carpets, rugs, articles of bric-à-brac and vertu, and all the other things described in the standard household furniture (known to us old insurance men as hhf) fire policy. I don't want to see the house until I can—"

"I know," said the mother of my first and, in those lonely days, only born. Anthony Adams, now an oaf of seven years, was then six months of age. "You don't want to see the house until you can walk in and take a hot bath and you want a quiet room of your own, where you can work in tranquillity. I know it backwards. And you shall have it, too," she said, "my darling," she added, "for the artesian well is going to cost twice as much as we estimated, and how about doing a little extra work this afternoon?"

"O.K., Fanny Brawn," was my response.

Well, a month or so after that along came the blue prints. Mom and the architect were as good as her word, for there in blue and white was the realization of my dream.

A cigar is smoked here to indicate the passing of nearly a year. In May, 1928, we drove up to the incredibly lovely and complete house. By this time Anthony's brother Timothy was five weeks old. We arrived at the house at about 3 p.m. I went upstairs and took my scalding bath. Regal, I felt. Here I was, for the first time in my life monarch of almost all I surveyed, my right only three or four to dispute. A renter from childhood, it was kingly to feel that I could drive nails into the wall without nullifying the lease.

And so it was, as it always has been, time to work. I approached Mr. Adams's Study, fearing that I might feel a little self-conscious about working in so pretentiously named a room. Armed with a few hundred sheets of copy-paper, stolen from the New York *World,* a morning newspaper of that ancient period—there, there, I'm crying—I marched as to work. In my study was Timothy Adams, asleep in his crib. "What the hell?" I asked, unquietly. He cried, having no other ready answer. "Hey," I called, "when can I work in my room?" "You don't have to be disagreeable about it," said Mother. "I forgot to tell you. I think for a while we'll put Timmy in there, as it has a balcony, and he can get the morning sun. You can go in after his nap. You can have the room for your very own from 3:30 to 5 every afternoon, and of course when he gets to be a big boy he won't need that room. You ought to be able to get through in an hour and a half, and if not you can work in the living room."

"But," I said, "how about the quiet that I was going to have?"

"Did you ever hear of the conditions that Keats and Lamb worked under?" she asked. "Is the stuff you are going to write so much better than theirs?"

She had me there. So I tried working in the living room; but we, except me, are a tidy family. I would begin to work in there at about nine o'clock every morning. At 9:15 Katie would come in with a vacuum cleaner, and would neaten things up until noon. If I happened to be out of the room, my precious manuscript would be in the waste basket, which may have been (*Continued on page* 67)



The rejuvenation of a brownstone front

On a quiet street in New York, near the East River, one finds a dignified gray and white façade. In the alteration of a traditional brownstone house, Mr. and Mrs. Aroldo du Chene have solved many interesting problems. The studio for the execution of Mr. du Chene's sculptures became the first necessity; about this the entire plan of the house revolved. The studio is approached from drawing-room through the small paved court that is shown above

Green gardens enliven a remodeled city house



THROUGHOUT the plan every available space has been used for planting. Unexpected ledges reveal Ivies in hand-made terra cotta pots and boxes, as shown at the left, on the flat roof surrounding the studio skylight. From the sheltered court rises the tropical green pattern of an Ailanthus tree.

THE view of a small garden, top of opposite page, in which Wisteria and a Weeping Willow thrive, shows the shell-shaped pool. The arched loggia is one of four comfortable spaces for outdoor living, cool retreats on summer days which recall the simple amenities of life in France and Italy.

A CORNER of the drawing room illustrated below and a view of the great studio that is shown on the opposite page depict the value of whitewashed walls. The studio, with its decorative flooring of red tiles has achieved large east and west windows besides the necessary skylight overhead.

THE studio opens on the north into the small garden. From the studio to the street there is an underground passage for the removal of large sculptures. Each of the apartments in the main house has its own loggia, and there is a private lift that is used in reaching the duplex flat above.



THE bedroom over the studio boasts four exposures, two being [illegible] looking down into the garden below. In this room the walls are [illegible] to the studio use of a [illegible] color they appear [illegible] Venetian blinds are painted blue, and there are couches of [illegible]

THE [illegible] have [illegible] papers in varying colors, gilt-patterned white papers being used in foyers and dressing rooms. The mantelpieces throughout the house have been kept small in scale, while the high ceilings that are so admirable in houses of this type have been retained









EXCEPT in the studio, French casements are used throughout. Other details, such as the use of certain original doors and the ram's-head motifs found on the façade, give this house a very personal character attributable to the perfect coöperation of the architect, Mr. Newton Bevin, and the builders, Jander and Forgione

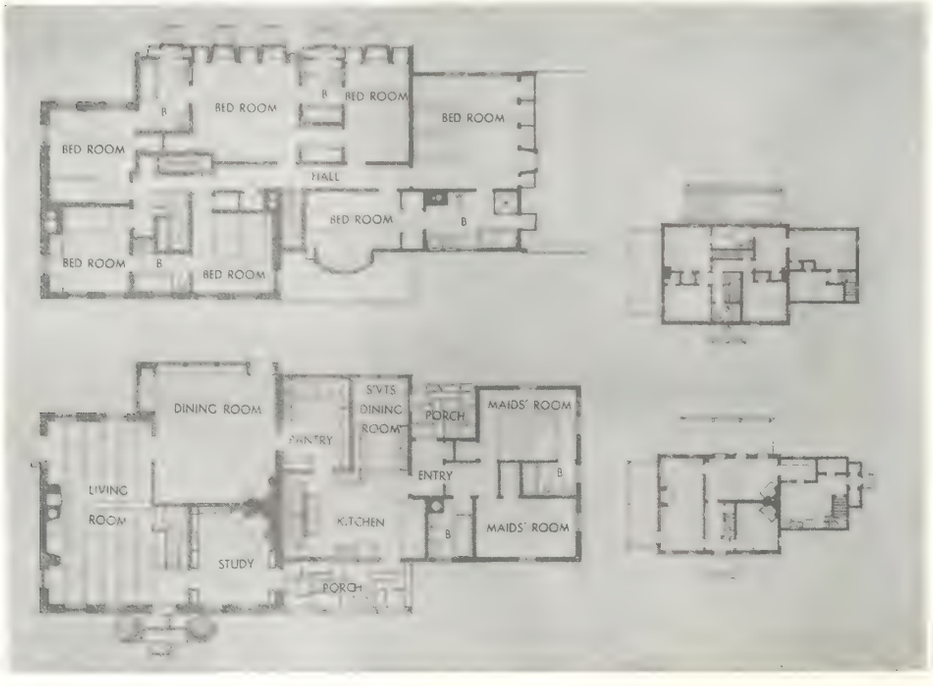


WALTER J. SKINNER, ARCHITECT



ROBERT MACLEAN LEASLOW

A case where remodeling was mainly a restoration problem



BECAUSE the original lines of the home of Andrew Smith at New Milford, Conn., were good, although a remodeling some twenty years ago had changed the appearance radically, extensive alterations to the exterior of the house were not necessary. Removal of the ugly porches and a coat of whitewash literally worked wonders. To gain space on both floors the wing at the right was enlarged and a lean-to addition made at the rear. Walter J. Skinner was the architect

BEFORE-AND-AFTER plans at the left demonstrate the interior changes, which also were surprisingly few. The small plans show the house as previously, larger ones give the result after alteration. Bad proportions of the old dining room and the need of additional bedroom space on the second floor made the rear addition necessary. Enlargement of the wing at the right allowed for two maids' rooms on the first floor and greatly increased the kitchen and pantry space



At top of page is a view of the rear showing the lean-to addition, that besides providing extra interior space creates a sizable covered terrace. The house proper is of whitewashed brick and the wings are shingled. Directly above is the wood-paneled study, which gains interest through its corner-wise fireplace. The dining room, at right, has the same feature. These are not innovations but were present in the original house. Between a wood dado and a wood cornice the dining room walls are covered in a scenic paper. This room is furnished entirely with Early American pieces

An English house overlooks the varied moods of a busy little river in Connecticut







ALFRED MAUSOLFF, ARCHITECT

THE home of Henry B. Thayer, in the wooded Silvermine Valley at New Canaan, Conn., is ideally fitted to the rugged picturesqueness of its site. This view of it, as seen from across the historic millpond which is a dominant feature of the surroundings, shows the south and east exposures

THE living room, which directly overlooks the river and the great waterfall, is carried out in the spirit of an old two-storied Norman hall. The window trim and the wall arches are of buff limestone, and solid oak, molded and chamfered, is used for all the roof trusses and interior beams

THE owner's paneled study carries out the substantial English feeling which characterizes the house throughout This is one of the group of rooms which provide Mr. Thayer, whose daughter and son-in-law occupy the house with him, with a complete suite for his individual use



PUBLISHERS' PHOTO SERVICE

THE House, with its stone walls, carved limestone window and door trim, great living-room chimney, leaded casements and tiled roof, is strongly reminiscent of the Cotswolds. In the foreground of the picture shown at the left is a corner of the old garden



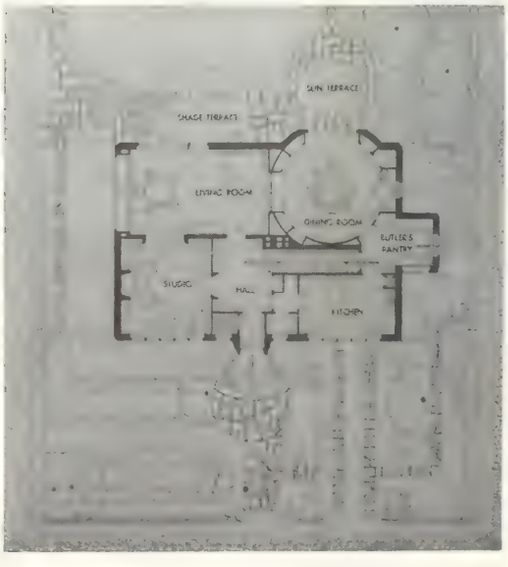


THREE great Maple trees spread their shade over the entrance court and form a fit setting for the house. The stucco panels placed in the adzed Oak half-timber work are tinted a warm buff and set off the red and brown tile roof. Alfred Mausolff, architect



HANS WORMANN, ARCHITECT

A new expression of Teutonic modernism



WITHIN the field of modernistic architecture are as many different schools as there are in traditional architecture outside. Here is a type that we would say [illegible] slightly baroque, although possibly good, sound functionalistic reason may underlie what seem oddities. It is the Berlin home of [illegible] architect Hans N. Wormann [illegible]. At top of page [illegible]

IN PLAN, the house is thoroughly practical and has many interesting features. The living room, for instance, has no fireplace, as much as possible of the wall space being devoted to windows. A fireplace is provided in the studio, where the family is more apt to gather. Rather than a breakfast "nook" off the kitchen, this house substitutes one before a window in the dining room. Living and dining rooms open on paved terraces

Skyline architects turn to houses

By John Cushman Fistere

CRITICS of American architecture are fond of saying, and frequently do, that European architects are several laps ahead of our domestic designers in planning houses for today's kind of living. But in skyscraper architecture, most of them concede American superiority, even though they sometimes question the economic necessity of tall buildings.

It seemed like an interesting experiment, consequently, to persuade New York's skyscrapermen to design small houses, to see whether an adaptation of the genius they display in piling office upon office could not produce a superior way of grouping the units of a house, could not evolve new patterns of exterior design. This was done by R. H. Macy & Co., who conceived the idea of exhibiting these houses in model form. In planning and preparing this exhibition they were assisted by *The Architectural Forum*.

To women, probably, such an experiment might appear ridiculous. For there are many who believe with no little justification that the mysteries of house planning are understood only by those who know what brooms are for, and where to stack them; who know how many pans it takes to bake a cake; and who are intimately acquainted with the other intricacies of the old-fashioned occupation of keeping house.

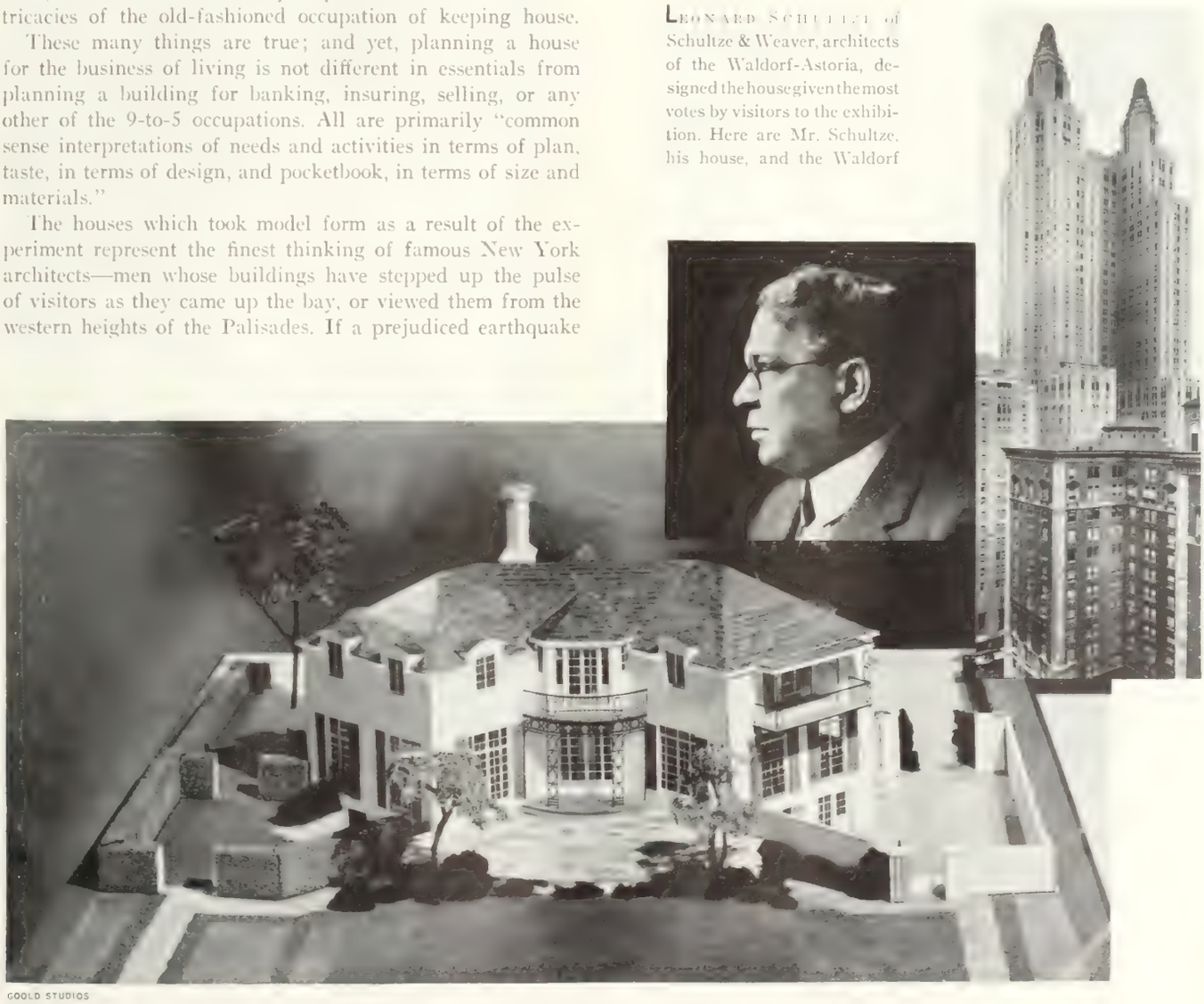
These many things are true; and yet, planning a house for the business of living is not different in essentials from planning a building for banking, insuring, selling, or any other of the 9-to-5 occupations. All are primarily "common sense interpretations of needs and activities in terms of plan, taste, in terms of design, and pocketbook, in terms of size and materials."

The houses which took model form as a result of the experiment represent the finest thinking of famous New York architects—men whose buildings have stepped up the pulse of visitors as they came up the bay, or viewed them from the western heights of the Palisades. If a prejudiced earthquake were to remove all the buildings these men have designed, the city would have nothing much more to boast about than has Omaha, or some other low-roofed city.

That the layman is less cordial to modernism than the designer is evinced by the fact that in the poll taken during the experiment, at which more than a half million visitors made known their selection, the choice fell upon the house shown on this page. It is the work of a man who was responsible for one of the greatest hostelries in the world—the new Waldorf-Astoria. From him one would certainly expect a house that makes living in it a delight. And that is exactly the result that Leonard Schultze of Schultze and Weaver obtained in his highly individualistic manor house. Not entirely won over to modernism for residences, even though he may endorse that attitude for hotels, Schultze has clothed his unique plan with a design that is very reminiscent of certain New Orleans houses.

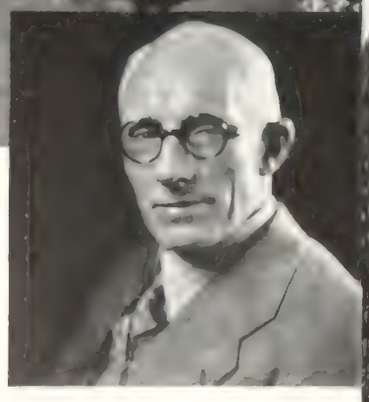
A protected terrace at the rear has been made the focal point of the plan. Here one may dine, relax, entertain in perfect freedom, knowing that no neighbor will be able to indulge his curiosity. Away from it stretches an informal lawn that is attractive in itself, and most inviting to those who would gam-

LEONARD SCHULTZE of Schultze & Weaver, architects of the Waldorf-Astoria, designed the house given the most votes by visitors to the exhibition. Here are Mr. Schultze, his house, and the Waldorf



GOOLD STUDIOS







PALMER SHANNON

[illegible] the skilled organizer, may possibly be puzzled in discovering how perfectly he has caught the feeling of a country home. Perhaps it is that knowing how people like to live away from home, he can understand what people enjoy getting back to when their traveling is over.

[illegible] Times Square, Harvey Wiley Corbett has been setting paces for the profession. He was the first to break away from the rules for skyscraper design laid down by Cass Gilbert in the Woolworth Building. He followed that with the introduction of corner windows for apartment houses in the Roerich Building, and his new Metropolitan Life Building is the first of the big New York buildings to be completely air-conditioned.

Having established that string of reputations, Corbett did not fail to innovate in his small house, which is the only one designed to be built of large factory-fabricated units. He has answered the frequent charge that pre-fabrication of units necessarily means standardization of design. It is a Corbettism that there are as many ways of designing a house with standardized units as there are different positions on a chess board.

The tall, lean Mr. Corbett is more frequently the spokesman for modern architecture than any of his New York colleagues —a distinction which both he and his audiences enjoy, because he speaks well. His only rival in volubility is the Sage of Wisconsin, Frank Lloyd Wright, who, incidentally, thought that although none of the houses was fit to be termed modern, Corbett's was the one most worthy.

Raymond Hood, the Little Napoleon of American architecture, out of whose fertile brain sprang the Daily News Building, the American Radiator Building, the McGraw-Hill Building, and who contributed many of the laudable qualities of the controversial Rockefeller Center, has certainly put his imprint on our skyline.

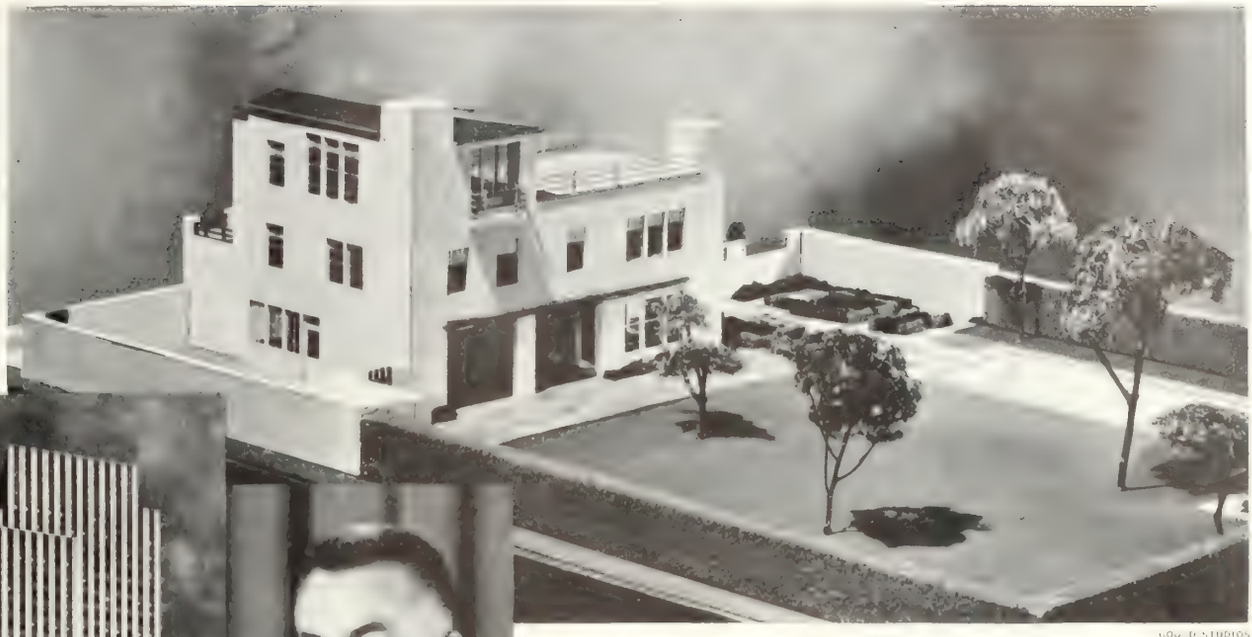
Now, as senior critic at the Yale School of Architecture, Hood is probably exerting an even greater influence upon future American architecture than he has already effected through his buildings. Although he has had little time for house designing since he won the greatest money prize ever offered in an architectural competition, Hood has positive theories about houses for modern living.

H[illegible] the only one to use unit construction. He claims prefabrication does not necessarily mean standardized houses. Alongside him is the [illegible]

In most parts of the country, he thinks, people can live outdoors seven months of the year, which leads him to the unusual conclusion that the garden should be made more livable than the house, with a connecting link between the two that is neither garden nor house. Although that may sound like a vague theory, examination of his house discloses an open porch facing south through which the garden "flows into the house and the house out into the garden."

William Van Alen, sometimes known as the Lone Wolf of New York architecture, surpassed all his fellows in the choice of startling materials for his house. He wrapped it completely in copper. Remembering his Chrysler Building, one could be sure that of all the houses his would be the most unique.

Ever since his Beaux Arts days, Van Alen has been a constant surprise to his friends. After a rather uneventful career, brightened principally by his series of Childs restaurants (no two of which were ever alike), Van Alen startled the architectural world with his commercial (*Continued on page* 70)

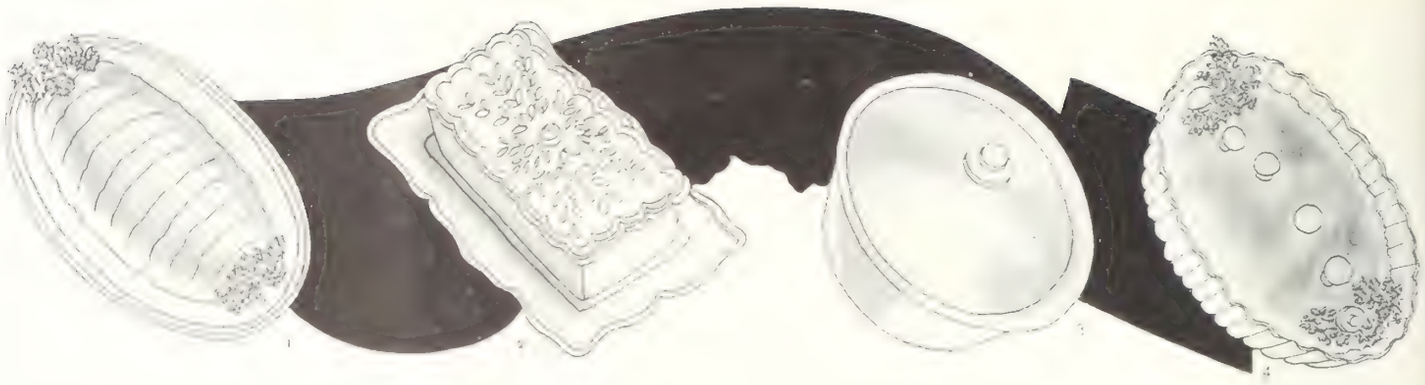












Recipes by which one dish can make a meal



By Leone B. Moats

I [illegible] to have other than the [illegible] of the luxury to spend an hour [illegible] luncheon. Yet of the very [illegible] having a few guests to luncheon we begin to think in terms of courses. Somehow it seems impossible to set the limit at one good dish, preceded by something like a tomato juice cocktail or topped off with a dessert. For some unknown reason people cling to the idea of having several courses, even if they consist of such unsubstantial foods as *vol-au-vent* and a lettuce heart salad are important items on the menu of a woman's luncheon party.

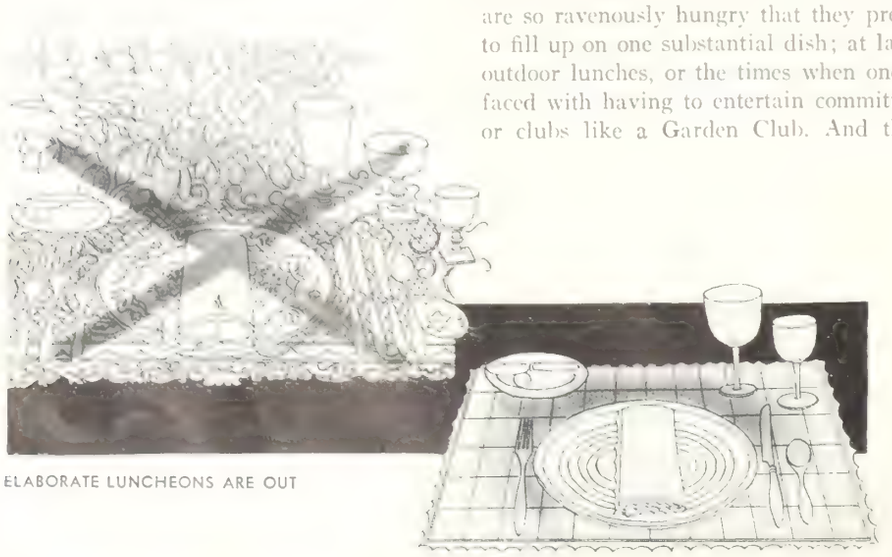
There are many delicious dishes such as Salmon à la Grammont (September issue of House & Garden) or Curries of anything from meat and fish to eggs, (November issue of House & Garden) which are so complete in all the necessary nutritious elements that, with the addition of a sweet or cheese and coffee, one cannot help being quite satisfied; so well satisfied indeed that one wonders why such luncheons are not served more often.

After all, when you come to think of it, that's just about the kind of meal anyone orders at a restaurant. So why not have the same thing at home and have the courage to depend upon one culinary chef-d'œuvre to make an entire meal? It is so wasteful to go along in the same old way and have at least two more dishes than anyone could possibly want or even eat.

Elderly dowagers have clung to the formality and nine course meals of another age in the same way that they've clung to their pearl dog collars, but younger women have begun to find that one dish can make a delicious luncheon for friends who prefer to keep their figures, and are too hurried anyway to pause long between engagements or energetic outdoor sports.

There are even occasions when there's almost no other choice but to serve an entire meal made up of a pièce de résistance, on Sundays when people are playing games before and after luncheon and either don't care to eat too much, or are so ravenously hungry that they prefer to fill up on one substantial dish; at large outdoor lunches, or the times when one is faced with having to entertain committees or clubs like a Garden Club. And then there are the times in town when lunch is merely a pause between tiring shopping expeditions; there isn't much time to be wasted and yet you'd like to have two or three friends in who will undoubtedly be just as hungry as you are.

The secret of making one course do the work of four is to select something hot, since a cold dish, except in the warmest weather, is somehow not very satisfying. Take it for granted that the helpings will be substantial and see that your largest plates are brought forth. Do away with those annoying little side dishes which merely clutter up the table and are of no real use whatsoever. And this is the time to make use of your most marvelous biscuit, corn-bread or popover recipes; in fact, it's the ideal moment for you to serve any kind of hot bread.



ELABORATE LUNCHEONS ARE OUT

CHICKEN BREASTS AU GRATIN

Make a thick cream sauce with a fifth of a pound of Parmesan cheese in it. Cook salted chicken breasts in a double boiler (bain-marie). Place in baking dish in this order—sauce, sprinkle grated cheese, chicken breasts, sprinkle cheese and cayenne pepper and so on. Last, sauce and plenty of cheese on top.

CASSEROLE À LA BUTLIN

For this you will need a lump of butter the size of an egg. One breakfast cup of rice. Half breakfast cup of seedless raisins, floured. Five chicken livers. Ten small sausages or five larger ones, halved. Cold cooked chicken. Mushrooms, if desired. Ten slices of bacon. Paprika, salt.

Fry the rice in the butter until it is a golden brown; add a cupful of tomato

juice and 4 cups of soup stock; add the raisins, paprika and salt. Cook in double boiler ¾ of an hour. Make a force meat of chicken livers cut into pieces with one onion chopped and some parsley. Roll the mixture into the 10 slices of bacon and cook ten minutes. Put pieces of chicken cooked in casserole and heat them in oven with buttered paper over the top, with some butter. Add the cooked rice mixture and place on top of the force meat rolls.

The rice mixture with the chicken goes in the bottom. It is poured over the chicken which has been boned.

The force meat rolls are placed through it, one for each person. Cook the bacon for 15 minutes, covered, with a little butter in the pan. If sausages are used instead of the force meat rolls, they should be partially boiled before frying.



CHICKEN PILAFF

One chicken. Half lb. salt pork. Five and one half cups boiling water. Two and one half cups uncooked rice. Two teaspoonfuls of salt. One finely minced onion. Pepper and cayenne to taste.

Cook the rice and the boiling water together with the salt. Hermetically seal the saucepan until the rice is cooked quite dry. Parboil the pork and the chicken until it falls to pieces. Remove the chicken from the stock, add the onion and season with pepper and cayenne. Cook the onion in the stock until tender; bone the chicken and mix with the rice; add sufficient stock for the flavor, being very careful not to add too much stock as the mixture should remain very firm.

Mold on a platter and garnish with truffles and sliced hard boiled eggs.

CALF'S HEAD TERRAPIN

Wash and boil one calf's head two hours, slowly. Put it in cold water and skim as it boils. Cook it the day before using, then when cold, cut it up in small pieces. Keep the brains by themselves. The tongue is the best part; cut it up in small pieces.

Put one pint of cream in a double boiler, not to boil, only to scald. Boil one dozen eggs hard and cool.

Cut up one pound of butter in a bowl, then take the yolks of the eggs and smash them fine with the back of a wooden spoon. Turn the eggs into the butter with one tablespoon flour. Have one pint of cream hot enough to melt the butter. Turn it in slowly. It ought to look as nice as sponge cake. Turn this over the calf's head. Salt and pepper to (*Continued on page 65*)



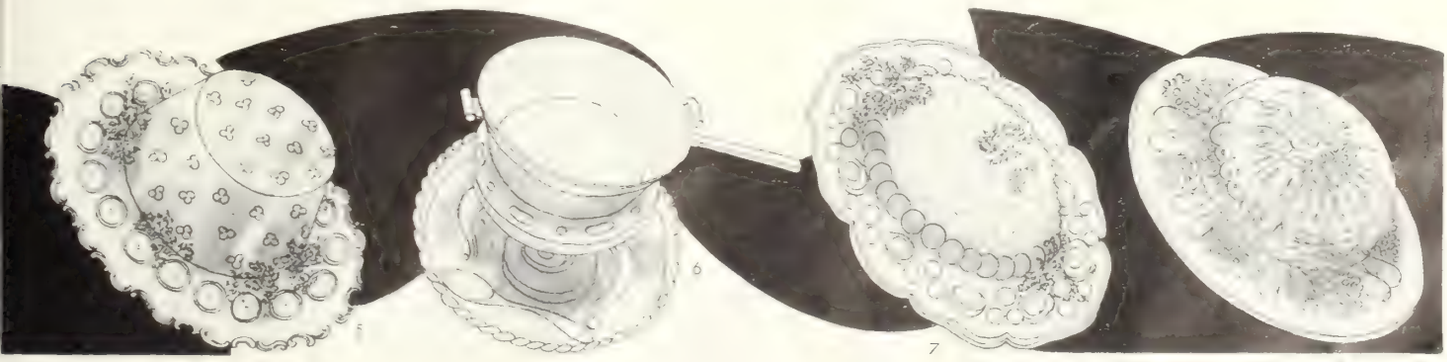
JUNE PLATT

MAKING CHICKEN À LA DORIS



SPAGHETTI LUNCH

THE eight numbered sketches beginning at the top of the opposite page and continuing below show: 1—Chicken breasts au gratin. 2—English chicken and ham pie. 3—Casserole à la Butlin. 4—Lobster and mushrooms en casserole. 5—Mousse of ham. 6—Typical chafing dish for use in cooking at table. 7—Chicken Pilaff. 8—Birds in jelly





merely a pause between trying shopping xpeditions; there isn't much time to be asted and yet you'd like to have two or hree friends in who will undoubtedly be ust as hungry as you are.

The secret of making one course do the ork of four is to select something hot, ther a cold dish, except in the warmest eather, is somehow not very satisfying. ake it for granted that the helpings will substantial and see that your largest ates are brought forth. Do away with ese annoying little side dishes which rely clutter up the table and are of no d use whatsoever. And this is the time make use of your most marvelous bis-

F[illegible] designers in fresh, vivid patterns for modern or Classic-modern decoration. Next, and a scoop in the decorating world, Collins & Aikman rugs have been designed to go with them. Upper left, Rope chintz by Tom Lamb with its accompanying rug. White on dark blue; rug, blue, gray and white. Lower left, Plaid linen by Donald Deskey who boasts he has "never done a period design and never will", and above it a harmonizing rug. Linen, brown and yellow; rug, brown and rust. Emma L. Brown designed the coral and brown swan chintz whose star detail is repeated in the accompanying rug. Lord & Taylor

Harmony in rugs and fabrics in these fresh patterns by American designers



ANTON BRUEHL

Smartly designed new mohairs styled to blend with their companion rugs

HERE is a group of new Goodall mohairs—that enduring fabric you have always known, but now, under the inspiration of Virginia Hamill, an entirely different mohair, smartly designed, in new colors. And with each curtain material is a rug to harmonize. Left. "Ladies on Horseback," natural ground, design in reds, a graceful plume pattern running horizontally. Companion rug, red ground, gray plumes tied with yellow ribbon. The "English basket" design next has natural ground and flowers in soft colors. Rug, brown, cream criss-cross border. Next. "Oak Leaf," red, yellow and rust oak leaves on natural. Rug, pinkish rust and tan, leaves, green and rust. Fabrics and rugs from Altman



Fine color plays the leading rôle in the modern decoration of an apartment in New York





F. S. LINCOLN

THE apartment on these pages is a splendid example of the interest gained from daring color schemes. At the top of the opposite page, a man's sitting room has floor covered in sand taupe carpet, walls brown grass cloth, bookcase red-vermilion. Opposite is the dining alcove—black carpet, black paper patterned in red, gold and gray. Lemon silk curtains, light European cherry furniture, white leather covered chairs, red-vermilion flower box



IN THE living room, above, the carpet is tomato red with sand taupe inserts. Wall paper is parchment color. The furniture is Australian blackwood with covered pieces in tones of lemon and light rose and shades of red and brown. The tiny dressing room has walls in paper colored tan, yellow, red and black. Shelf is metal with black bakelite drawer. Lights are glass and chromium, and the seat is covered in black and white calf fur. Eugene Schoen and Sons, decorators

Thirty herbs to flavor our food and drink

By Helen Morgenthau Fox



ROSEMARY

LATELY, perhaps because the present is so full of difficult problems, people have been looking back upon less complicated days with longing and have tried to reproduce the atmosphere of the distant, seemingly more peaceful time. They are tilting their hats at Victorian angles and cutting their garments out of materials patterned in plaids and checks, and not content with decking themselves, have gone into the attics and brought down the old furniture. Out in the garden they have planted the old-time herbs and hunted up recipes for preparing the food and drink in their grandmothers' recipe books and those of their more remote ancestresses. We may not accept the fussy clothes and furniture as suitable to our present ways of living, but we do welcome the herbs in our gardens and open the pantry shelves to them in anticipation of unusual pleasures of the palate which they will provide.

It is amusing while digging in the garden and planting the seeds of Basil, Caraway or Coriander to know that seeds of the same herbs were planted by gardeners in Egypt and India thousands of years ago and, when harvested, were used to flavor rice and meat exactly as we do today. All of the herbs have long and interesting histories and there are many myths and superstitious practices associated with them.

Herb gardening is easy and does not require the skill needful to raise Thibetan Poppies, Burmese Primulas or other aristocrats new to our borders which the esoteric gardener likes to grow and show off to his friends. They do so well in the garden that they are a most satisfactory group to work with. Besides, it is pleasant to handle



FENNEL FLOWER AND POT MARJORAM





CORIANDER



OPIUM POPPY



CARAWAY AND SPEARMINT



SAGE



BORAGE



COMMON THYME



DRAWN BY LOUISE B. MANSFIELD

them and smell their fragrant foliage and feel their surfaces, which are either furry or glistening with little shiny perfume glands.

The herbs can be grown either in a garden all to themselves, or as edgings to beds of other vegetables. It is convenient to plant some of the annuals such as the Basils, annual Savory and Fennel in rows or in little grave-like beds where they can be cut as needed. The Violets, Marigolds, Nasturtiums and Primulas were formerly considered herbs but have been moved to the flower garden, while Borage, Opium Poppy and the Thymes are so pretty that they will add to the good looks of any planting. But when the herbs are in the flower garden the cook, in looking for a sprig of Rose Geranium or Nasturtium, is apt to pick off one's most precious blue Primrose or Viola from France by mistake!

Almost all of the herbs come readily from seed, either sown in the hotbed, greenhouse or coldframe, or even out-of-doors after danger from frost is over. Anise, Opium Poppy and Dill do not stand transplanting readily and have to be sown where they are to remain, but the others could be started indoors and later transplanted. However, this is unnecessary work as most of them germinate and grow quite quickly. A few of the herbs, such as the unusual varieties of crisped and spotted Mints, the golden and silver Thymes, which do not come true from seeds, and the Tarragon, which sets no seeds, have to be increased from cuttings, from runners or by divisions of the roots.

Since the flavor and fragrance of the herb depend upon the essential oil it manufactures, it is important to grow the plants under conditions conducive to producing the finest quality. It is seldom that herbs grown in the United States are as potently fragrant as those raised in the more equable climates of the Mediterranean littoral or certain parts of Asia. Yet, herbs grown in our own homes even under unfavorable circumstances are far more aromatic than the ones we buy. Perhaps this is because they are fresh and have not been exposed to long hours of heat and dry air. In their native lands, most of the herbs grow on soil which is rocky and somewhat poor. Therefore, in our (*Continued on page* 62)

Let our windows all be filled with views



THROUGH A BREAKFAST ROOM WINDOW

So much more than light comes in through a clear glass window. That bit of world on which it opens can either make or mar a room. If the scene outside is peaceful, peace is brought inside—if motors hurry past it, then that corner is not for rest. Why not consider the pictures which windows bring into our lives?

A court large enough to admit light will do for our purpose. Some trees need only a little sun, soil and sometimes rain; many vines need only the last two of these. If each morning on rising you are blankly confronted with the dingy wall of your neighbor's house, decide at once to plant at its base an evergreen vine with shiny leaves such as Ivy or *Euonymus radicans*. The latter is the faster grower and they both enjoy the shade. If there is sunlight, however, make a frame for the vines' green glistening with two dull blue Junipers at either side. To be happy these need sun on their heads but dry gravelly ground will do very well for their feet. In prospect of your vine's growth hang, in the middle of the space caught in the window, a Della Robbia plaque. Thus you will create a picture, a glimpse of which will add form and order to your whole day. Perhaps instead of your neighbor's wall, the door of his garage meets your view. In such a case have an idle carpenter build a screen for you of lattice. Paint it dark green and treat it exactly as you would a wall.

If your window is small, create illusion by hanging landscape paper either side it and planting outside any trees or shrubs which harmonize with the paper's scheme. A glorified example of this treatment is found in a home at Havre de Grace in Maryland. Chinese brocades cover the wall space either side a window, through which can be seen a Japanese Maple and in the distance a gnarled Pine. If a coolie should pass by one would hardly question the fact of his presence.

In a house in Rochester, N. Y. the above arrangement is reversed. In the center panel of a bay at the end of a long room is inserted a painting of an autumn wood. In October through the two adjoining plate glass windows some Yellow Maples and a Red Gum growing in the yard outside vie in brilliance with the painting.

Plant Norway Maples upon the terrace by your living-room window. Then in the fall, when they spread a golden carpet for their dying, sunlight will come up to you from



VISTA THROUGH FRENCH DOORS



FROM A DINING ROOM

By Elsie Jenkins Symington

he ground as well as down from the sky.

Friends of mine considered window iews when out of an abandoned quarry hey created one of the most charming gardens in Maryland. That in winter they night enjoy the scenic effects of snow, hey built a green garden just outside their ibrary. One white Christmas Day, while hey sat admiring the varied forms of green against the background of snow, a ed bird perched on a Juniper tree and vished them "Merry Christmas."

To make a Christmas window use Holly n the background with a few Hemlocks or Spruces behind. The planting will show an interesting increase for each year's celebration, and if you feed him Sun-flower seed, the red bird will appear.

Evergreens have a glory independent of snow. Outside the second story window of a high ceilinged palace in the Via Bardi, Florence, a grand Spruce lifts its spire toward the sky. Never before seeing it had I realized the slender grace of the top of one of these trees, silhouetted against the distant blue of Fiesole's hill, its swaying under the winds' caress filling a breakfast room with vibrant life. The room having the rare interest of being round; boasted, besides chairs and table, only a painted side-board which faced the window picture from across a light, round rug. It was the tree that furnished the chief interest of the room.

As a bird dips its wing in water, so must I every so (*Continued on page* 68)



LIBRARY WINDOW VISTA



LIVING ROOM WITH A VIEW



STRATEGIC PLACEMENT



WINDOW IN POTTERY SHOP

OPPOSITE page: Top, home of Charles Bryan, Havre de Grace, Md.; below, Baltimore garden. This page: Left, Baltimore Museum, John Russel Pope, architect; shop of Charles Willing, Chestnut Hill, Pa.; above, house and garden, Fort Washington, Pa., Mellor, Meigs & Howe, architects; home of Mrs. B. Franklin Peppers, Chestnut Hill

New annuals and perennials for 1934



ALL-DOUBLE MAXIMA PETUNIA

By Helen Van Pelt Wilson

STYLE trends appear as inevitably in gardens as they do in the even more fluctuating realm of women's clothes. Last year fragrance became a decidedly stylish attribute. We began planting Nicotiana and Dianthus in quantities and from the many novelties of the season we dated our gardens as 1933 with the annual Canterbury Bell, the Crimson Splendor Chrysanthemum, and the Hartivegt Giant Lupines. Furthermore, we appeared sensibly modern, if not just the last word, by giving plenty of space to those proven beauties—the Nasturtium variety Golden Gleam and the Guinea Gold Marigold.

What now will the well-dressed garden wear in 1934? The garden's couturier, the seedsman, offers many amazingly lovely things which are considered novelties because they are for the first time grown in sufficient quantity to be available to the average gardener, although some may have been known years before to horticulturists.

These novelties are here described as they have behaved in the conditions under which they were developed, but in many different sections of the country they are bound to appear more variable than those plants to whose ways we have long been accustomed.

For that very reason they present a particular appeal to the gardener of moderate or wide experience who has a horticulturist's interest in the behavior of plants as well as in their spectacular value, while the man who is beginning will be likely to have better and more economical results from the tried and true varieties he sees thriving on his neighbor's plot.

In any case, a survey of this year's offerings of annuals and perennials makes us very proud of our United States growers whose productions are distributed not only here but in foreign countries to which many Americans send for them under the impression that "imports" in seeds as in other wares are superior to the native stock.

Among the vast number of introductions there are at least eight which are outstanding and worthy of a trial because they have had the high endorsement of the All-American Selection Committee of which Mr. W. R. Hastings is chairman:

Calendula Crysanthe or Sunshine is not of the well known Officinalis type but of another species, not yet identified. The flowers, 4″ across, are a clear Buttercup yellow with petals loosely arranged, incurved at the center and reflexed at the edges, like the Japanese Chrysanthemum. Fine for cutting, the flowers are borne on 2′ or 2½′ stalks of firm but graceful habit. This Calendula, introduced in England last year, has been taken up in this country by W. Atlee Burpee.

Petunia Pink Gem is the forerunner of a new race of miniature Petunias. A neat, compact plant only 6″ high, it bears abundant 2″ flowers in shades of pink. As a companion to various blue Ageratums it is charming. This widely useful small Petunia originated by Waller-Franklin is one of the specialties of Stumpp and Walter.

Canterbury Bell, Liberty Bell, a dark violet-blue annual type, blooms in six months from seed and is particularly useful to those who live where the biennial type winter-kills. It is wise to start this indoors in February. Liberty Bell is 2′ tall with about six spikes of flowers maturing to beautify the late summer and autumn garden. Angelus Bell, its complement, is rose colored. Both have been selected out of the 1933 mixed annual Canterbury Bells by the originator, Waller-Franklin, and are highly recommended by Max Schling Seedsmen.

All-Double Maxima Petunia, now in mixed colors tending to light colorings with some purple, comes practically a hundred per cent double and semi-double, about sixty per cent really giant flowered, with about sixty per cent fringed petalled flowers. This is one of the productions of T. Sakata in which Stumpp and Walter are interested.

Linaria Fairy Bouquet has the mixed colors of the Maroccana hybrids but the growth is more compact, about 8″ tall. The flowers are extra large, with a fine variety of distinct colors, rose, yellow, violet, white, etc. Quick to bloom after planting, these airy plants with flowers like miniature Snapdragons are an addition to that group of Gypsophila and Statice which we need for "fillers" in bouquets. The selection is made by Watkins & Simpson, seconded by Vaughan's.

Verbena Dannebrog bears medium sized flowers of intense scarlet with contrasting large white eyes. It comes true to type in a rich sparkling color. Compact and fine for bedding, it was discovered and the type fixed by L. Doehnfeldt & Theodor Jensen of Odense, Denmark. Stumpp and Walter are enthusiastic about it over here.

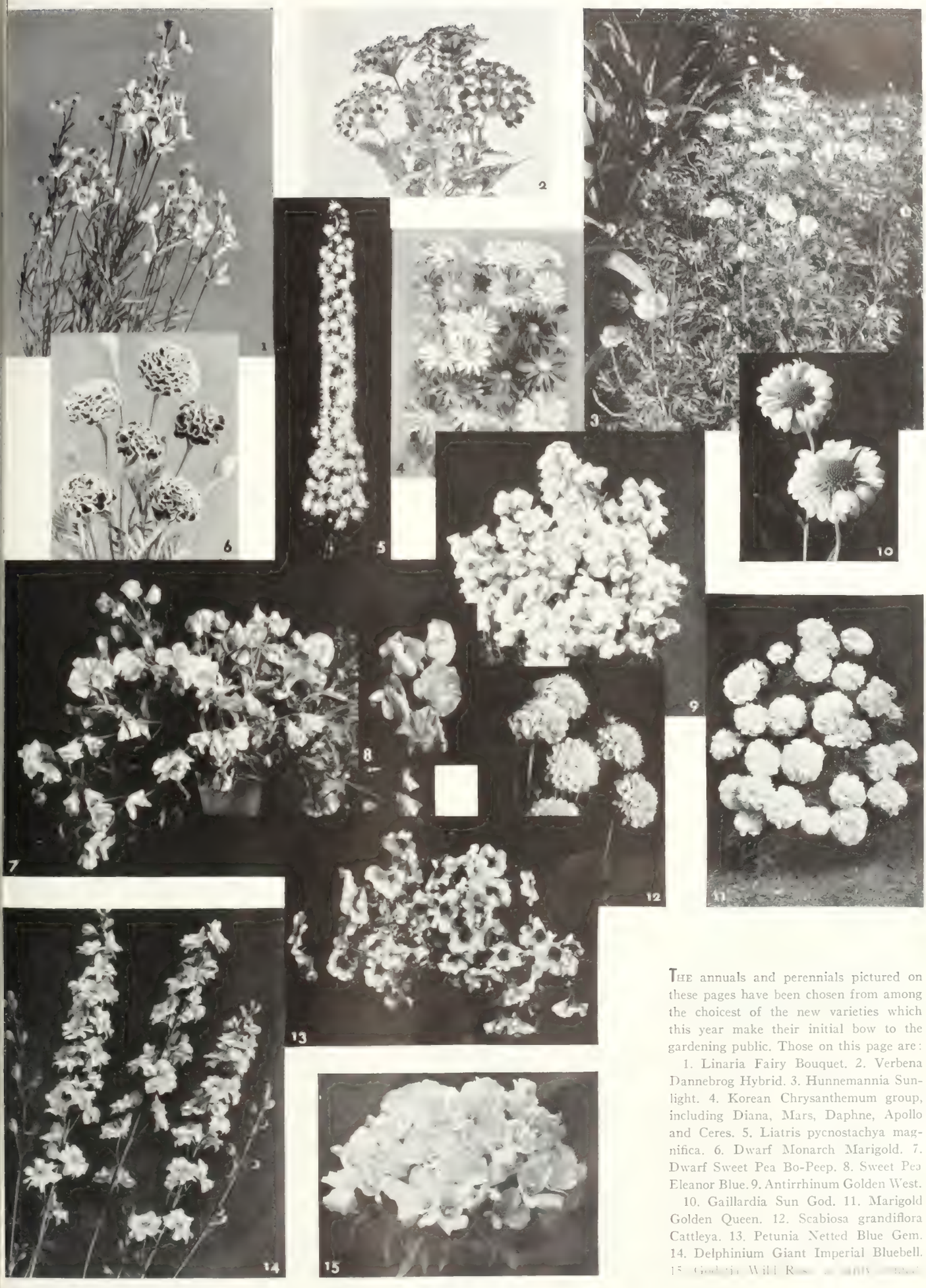
Hunnemannia (*Continued on page* 66)



PETUNIA PINK GEM



CAMPANULA LIBERTY BELL



THE annuals and perennials pictured on these pages have been chosen from among the choicest of the new varieties which this year make their initial bow to the gardening public. Those on this page are:

1. Linaria Fairy Bouquet. 2. Verbena Dannebrog Hybrid. 3. Hunnemannia Sunlight. 4. Korean Chrysanthemum group, including Diana, Mars, Daphne, Apollo and Ceres. 5. Liatris pycnostachya magnifica. 6. Dwarf Monarch Marigold. 7. Dwarf Sweet Pea Bo-Peep. 8. Sweet Pea Eleanor Blue. 9. Antirrhinum Golden West.

10. Gaillardia Sun God. 11. Marigold Golden Queen. 12. Scabiosa grandiflora Cattleya. 13. Petunia Netted Blue Gem. 14. Delphinium Giant Imperial Bluebell. 15. Godetia Wild R[illegible]



ITALIAN DIRECTOIRE



ITALIAN SLOPE-FRONT



BOMBE LOUIS XV TYPE

Desk, at top of page, is Italian version of Directoire, executed in fruitwood. Pieces of this type also suitable for serving tables. Courtesy L'Avezzo. Center, above. Simple Italian fruitwood desk not unlike English ones of the period. L'Avezzo. Immediately above. Novel bombé copy of Louis XV type in root of walnut. Also L'Avezzo. At right are two cupboard-top desks—one Italian with baroque pediment, the other a superb Venetian [illegible]

18th Century Italian provincial desks

By Robert Carrère

Although the desk was, generally speaking, the last article of the furniture family to be created, it seems advisable to bring it into this series with the other living-room pieces, before dealing with bedroom furniture.

The commode or chest-of-drawers, which so quickly sprang into popularity in the 18th Century, paved the way for a great number of variations, such as small stands of drawers, convenient little tables with small drawers for a miscellany of uses, and bureau desks either with the top drawer concealing the writing surface and small compartments for papers, or the slope front desk that lets down on wooden slide supports, with drawers beneath. This latter form, with the writing-table or *secrétaire,* with drawers in the apron, were the earliest types that gradually came into use.

Chairs, tables, sofas and all the galaxy of pieces that go to make up the furnishings of a living room fail to express, outside the element of taste, the personality of the individual owner, as does the desk. More usually made to order than not, ordered to meet specific requirements, the cabinet-maker created a special piece that invariably expressed the personality and character of his client. A small delicate desk on slender legs seems to indicate that it belongs to the Mistress of the house, while an ample table with drawers beneath seems to denote a masculine desire for room to work, pile letters and sort documents; on the other hand, a secretary with bookcase top and pigeon-holes galore immediately suggests the student owner, who wishes to write with his reference books nearby, or the individual who must have a place for everything and everything carefully filed in its place.

Throughout the 18th Century when desks, *secrétaires* and bureaus, variously called, developed into pieces of furniture made for the actual purpose of writing, and the keeping of family papers and correspondence, rather than mere tables on which a person could write, the lack of small delicate pieces of furniture would seem to indicate that women if they wrote at all had some other means of doing so. Such was the case in fact. What small correspondence there might have been, love-letters and charming feminine diaries, was executed usually on little folding desks, placed on the lap, and light enough to be carried about wherever the writer might happen to go: in the garden, on the terrace, in a morn- (*Continued on page* 69)



SLOPE-FRONT WITH CUPBOARD



VENETIAN, ELABORATELY PAINTED



RANUNCULUS FICARIA

CHELIDONIUM MAJUS

The Celandine, a flower of the poets

By Louise Beebe Wilder

All who were brought up on the soothing pap of the Victorian poets are familiar with the name Celandine. It makes a song in the mind as do Violet, Kingcup and Cowslip. Many a poet of that period made use of this small flower, which makes its punctual appearance while wintry winds still rage and "we've little warmth or none," to point a moral or adorn a tale. But it was in particular Wordsworth's flower and the most famous stanzas written in celebration of its "kindly unassuming spirit" are his. So dearly did he love the bright eight-pointed stars gleaming against their mat of shining green, and so closely are they associated with his name, that their likeness is carved upon his tomb.

The Celandine—the Lesser Celandine, as it is usually called—was the flower of poets and children and simple country folk who, as a matter of fact, often have the same loves. Reading old books one learns that such as these have long warmed their spirits at its cheery matutinal flickering, and found various remedial uses for its little tuberous roots. This is amply testified to by the various names it has acquired as it crept down the centuries, sure sign of the tender regard in which it was held by country folk. Smallwort it has been called, and Pilewort, Figwort, because of the shape of its clusters of little figlike tubers, and for obvious reasons Bright Eyes, Gilty Cup, Goldy Knob, Brights, Golden Guineas, and so on. *Ranunculus ficaria* is its botanical name but I am sure it is seldom used—too grand a name for such a simple flower. Wordsworth well described its character and habits when he wrote:

> "Careless of thy neighborhood
> Thou dost show thy pleasant face
> On the moor, and in the wood,
> In the lane—there's not a place,
> Howsoever mean it be,
> But 'tis good enough for thee."

But there are nearly always two sides to an opinion and while poets and children and simple folk have long loved the Celandine, in England and in Europe where it is native, thoroughgoing gardeners it seems have not. It is more often than not harshly spoken of by these as a tiresome and graceless weed. Linnaeus, who knelt upon the sod before the glory of the Gorse, is one who apparently had no eye for the sheen of this lowly plant, for he strongly recommends to farmers its summary extirpation from pasture lands because of the space taken by the little tubers and because fastidious cattle will not eat it. And, Mr. Bowles in our own day, so generally gentle toward plant life, says in *My Garden in Spring,* "with the common wild forms one constantly struggles but cannot entirely expel from the garden."

Of course if one is the kind of person who counts the spoons night and morning and can name to a head the Tulips, Irises and Phloxes that grow in one's garden, barring burglars and more than commonly enterprising weeds, life will hold few surprises. But I was surprised when Wordsworth's Celandine appeared in my garden, though I did not then, nor for several years afterwards, know it for what it was. It was on an April morning some eight years ago that I first came upon it, a little spread of dark, heart-shaped leaves all decked out in highly varnished yellow stars on a roughish piece of grow-as-you-please bank that skirts the east side of my acre. It was one of those surprises, perhaps undeserved, that come to those who do not too anxiously order their gardens. I was enchanted with it. Later when I came to know its true identity I learned from Gray's *New Manual of Botany* that the Lesser Celandine is found occasionally in damp places from Massachusetts to the District of Columbia. Introduced from Eurasia, wherever that may be. It seems likely that it came with the early settlers from the old country, its unconsidered figlets entangled among the more precious roots of some prized plant, and that it has been prowling about in fence corners and along roadsides ever since, a little weedling ghost, seeking a place to rest, or perhaps a poet to appreciate its glinty charms.

It has not proved a weed or in any way an inconvenience since it appeared uninvited in my garden. It is far from "studding the meadows and hedge-banks and carpeting thin woodland" (had I these spacious adjuncts)(*Continued on page* 71)



NIHOLM PHILLIPS

There's something afoot in decoration

THE newest modern rugs have simple, delicate patterns. Right. Looped ropes in a striped effect—brown, henna and green. Cristafonetti, designer. Rug and furniture: Altman. Accessories: Rena Rosenthal

BELOW. Curving dark blue and black stripes define the corners of a creamy white wool rug with narrow fringed border. Rug and white upholstered chair: Altman. Coffee table and accessories: Rena Rosenthal







NYHOLM-PHILLIPS

MONOTONES—with pattern achieved by variation in the depth of the pile—and simple two- or three-color designs tell the story of floor covering today. Off-whites and beige play leading rôles.

On opposite page. 1. A plaid motif breaks the surface of a hand-tufted beige rug: Lord & Taylor. 2. Beige wool, hand-tufted in a chevron pattern: Sloane. 3. Diagonal stripes and border of high-pile tufting in self tone: Lord & Taylor. 4. Scallops on beige wool: Altman. 5. Goatskin, shaved checkerboard design: Sloane. 6. Diagonal stripes on beige wool: Altman. 7. Hand-tufted beige wool in lattice pattern: Lord & Taylor. 8. Wavy line tufting on flat border of deep-pile rug: Altman. 9. Hispano modern rug. Green on cream: Lord & Taylor



ABOVE. The flowers indispensable to the Victorian scene bloom on a brown carpet designed by Raoul Dufy—background for furniture in beige satin by Bruce Buttfield: Altman. Accessories: Bruce Buttfield, Jones & Erwin, Olivette Falls

AT LEFT. A modern French rug signed by its designer, Da Silva Bruhns. Small geometric pattern is in dark blue on pale blue. Deep pile. Mahogany and black lacquer table beside modern armchair upholstered in white leather. All: Macy

They brought style to the machine

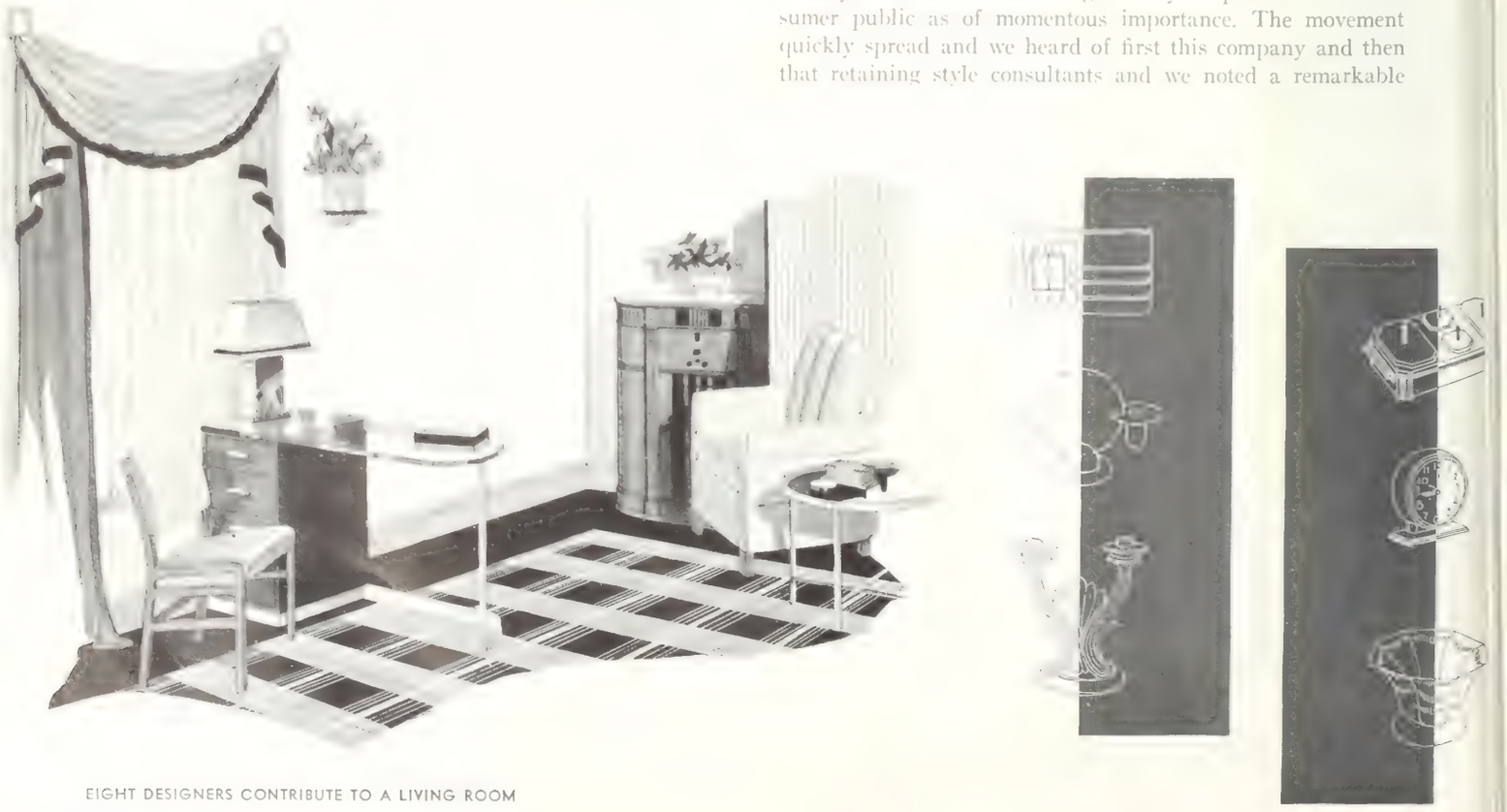


By Lurelle Guild

STYLE dictators are not a modern creation. Whether at the Gobelin looms, in the workshop of Chippendale or the atelier of William Morris, success hung on the thin thread of royal or wealthy patronage. This patronage not only affected and influenced the artistic quality of the products that came forth from these establishments but limited their possession to the wealthy or upper classes. Decidedly dependent on such a clientele, both craftsman and designer were nevertheless often restrained by it.

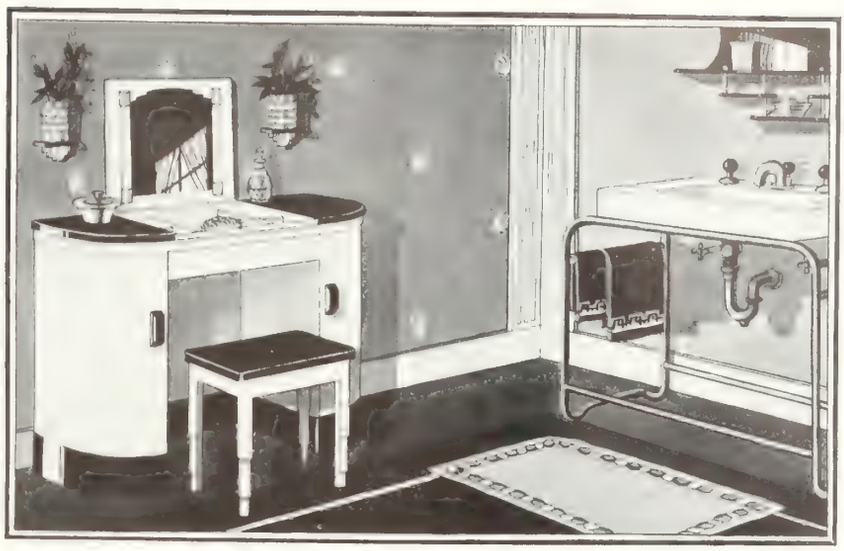
But not so today. In strange contrast, through mechanical inventions and the industrial changes which ensued, we find the situation completely reversed. With the invention of the cotton gin the world was swept into a great era of mechanical development, and eventually the entire economic system was revolutionized through industrial progression. Therewith followed a period of nearly a hundred years in which mechanical discoveries and machine developments followed one on another so rapidly that every phase of life was transformed. It is the old, old tale of the machine age and the increasing lament that the evidences of the period had to be mechanical while the arts were stultified. When not so long ago the ultimate seemed reached in mechanical achievement we had in every field of manufacture a market flooded with any number of similar products and no distinctiveness or variation to identify one from another. The manufacturer found on his hands a lot of stock, plenty of competition, equipment that could do more than the unbelievable but which unfortunately stamped all its output as "machine made". In addition there was a slight reaction under way, in the metropolitan areas particularly, against the mechanical appearance of manufactured products and a demand for simplicity and beauty. This was due largely to the fact that the development of production adjuncts had been so rapid and sensational that design and pattern were relegated to secondary consideration.

In the background was still the traditional designer, but he came forward at this point to show the manufacturer that the public was growing more concerned with style and evincing definite enthusiasm for certain trends. He was accepted by some firms as a consultant on the current modes and acted, usually in an advisory capacity, to bring beauty to specific products. In this capacity he became known as a "stylist", one who contributed style. His efforts met with such a marked increase in sales for the manufacturer that almost overnight this stylist movement was recognized by the producer and consumer public as of momentous importance. The movement quickly spread and we heard of first this company and then that retaining style consultants and we noted a remarkable



EIGHT DESIGNERS CONTRIBUTE TO A LIVING ROOM



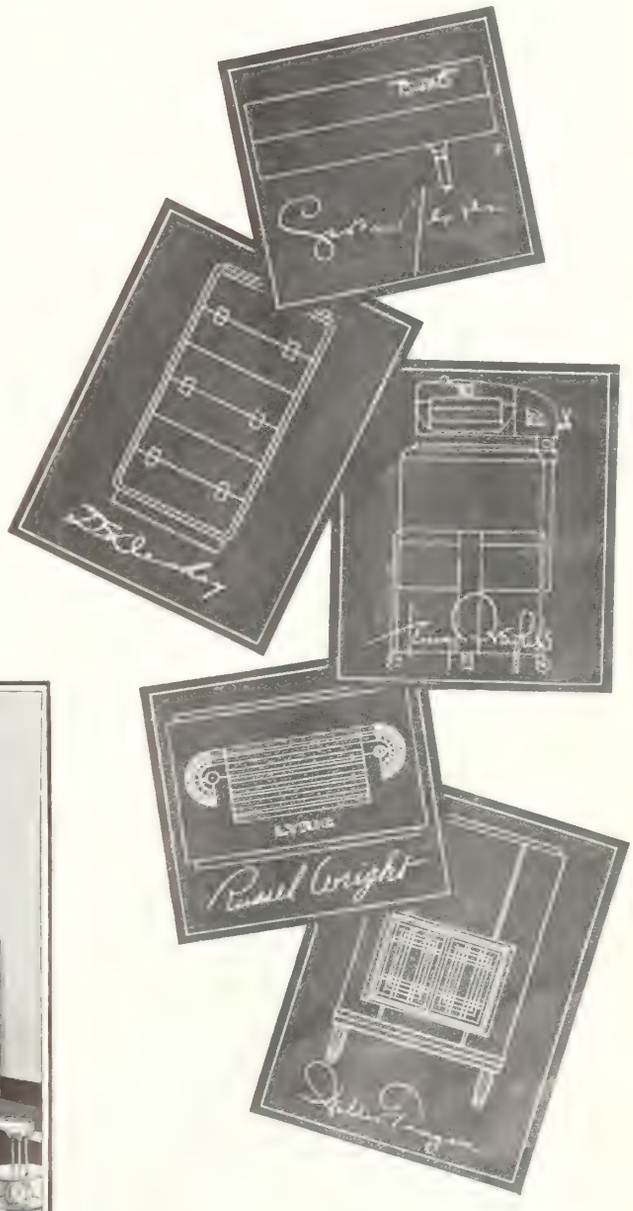


FOUR DESIGNERS EQUIP A BATH

"dressing up" of their products. Other manufacturers hearkening to stepped-up sales fell in line and sought out stylists for their own products.

Here the designer stepped forward again and a long stride he took this time. So long that it took him into the factory where he worked hand in hand with engineers and sales managers to ally beauty with mechanical limitations and production methods and carry it through to successful sales. Needless to say it became necessary for him to know the equipment of the factories where he was working, its possibilities and limitations; the markets where the specific product would ultimately be consumed and the restrictions of cost competition; then to design the product to meet all these conditions.

Here we have the "industrial designer". With the field of his endeavor broadened, he has pushed further and further in bringing to the manufacturing industries a practical beauty that has proven itself worthwhile in the response of the public. He has further shown the producer that such beauty need not be expensive, but that the lack of it (*Continued on page* 72)



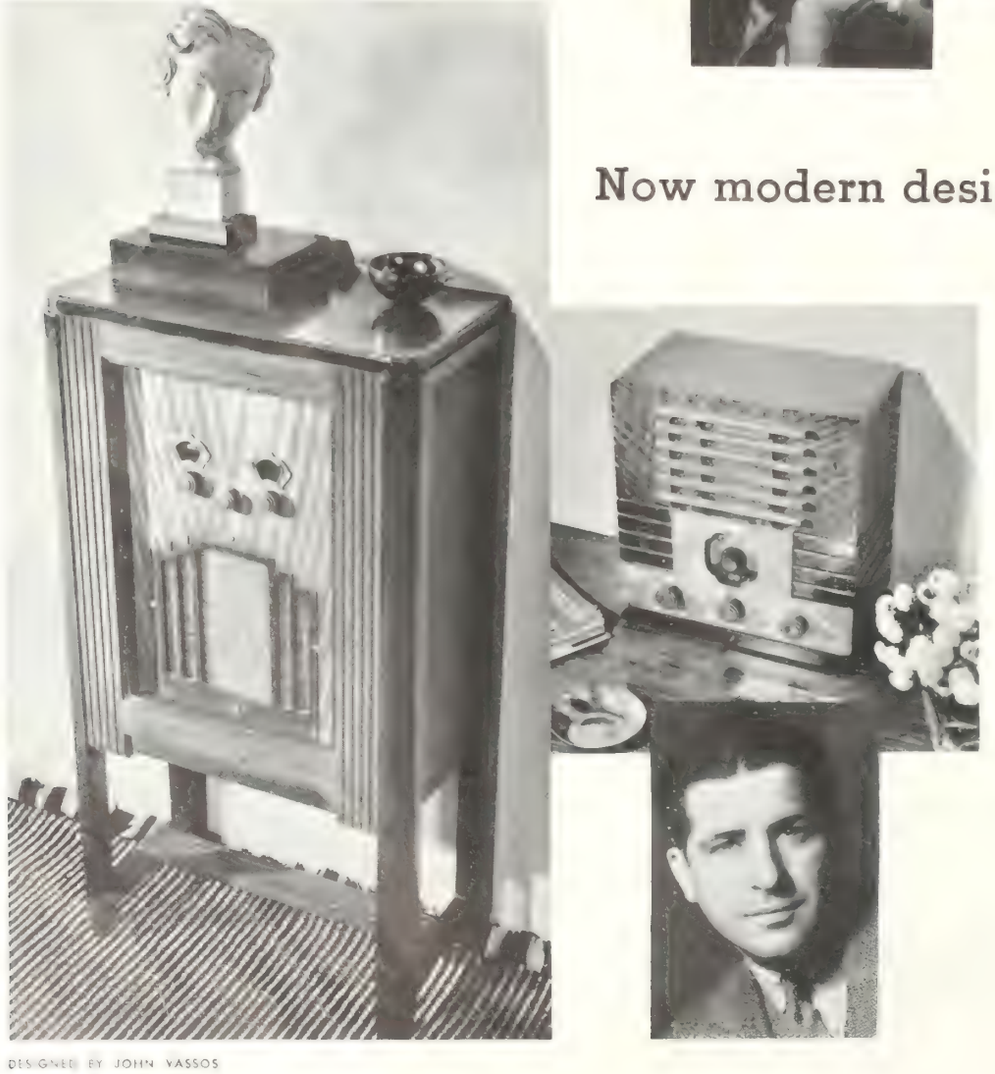


FIVE DESIGNERS MAKE A KITCHEN



DESIGNED BY ANTON BRUEHL

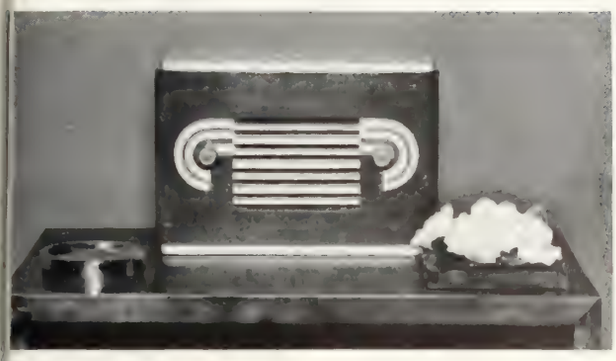
Now modern design goes on the air

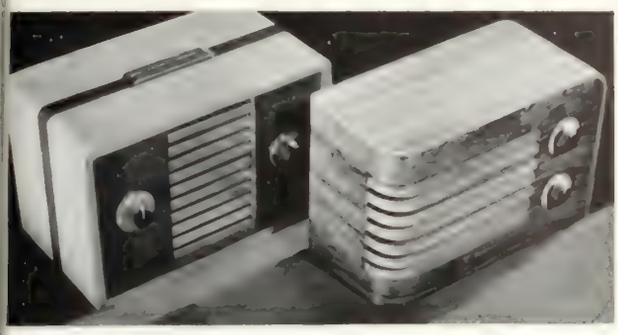


DESIGNED BY JOHN VASSOS

Now [illegible] being a wizard in [illegible] by Anton Bruehl now turns to furniture design, his latest opus being the cabinet above holding a Stromberg-Carlson radio. This distinguished case, executed by Cummings and Engbert, contains radio, speaker and extra shelves. Mr. Bruehl places it at the end of a box spring, with matching cabinet at the other end, to make a modern sofa. Fluted doors slide back to reveal dial

John Vassos, well-known for his brilliant designs in many fields, is responsible for these R C A Victor radios, which show the current trend in radio housing. The console, simply treated with flutings either side the dial, will fit in with any type decoration: walnut with center panel of tiger wood. Accessories: Rena Rosenthal; rug: Altman. Decorative woods are used in the table model next. Birch top, Oriental wood front with overlay of aspen







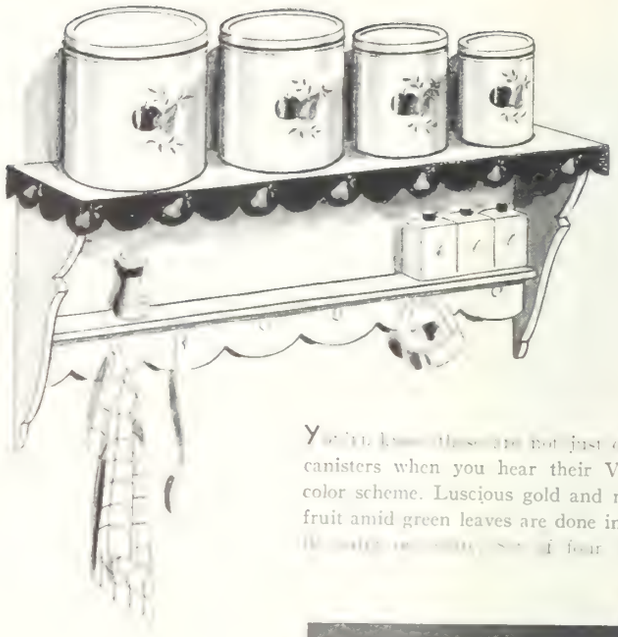




RUSSEL WRIGHT DESIGNS

RUSSEL WRIGHT, aided and abetted by his clever wife, adds these radios, done for Wurlitzer, to his list of achievements in industrial design. Upper left. "Ram's Horn", midget radio, dark walnut and bird's-eye maple. Below this, at left, is "Portable". Brown and café au lait sprayed cork, aluminum grilles, handle and dial. Next. "Wrap Around" in rosewood and zebra wood. Left. Modern console, ebonized wood and harewood. Above. Combination radio and phonograph, ebony and harewood. Macy's. Accessories: Russel Wright and Modernage

House & Garden's newsreel brings you latest flashes from the shops



You'll know these are not just ordinary canisters when you hear their Victoria color scheme. Luscious gold and magenta fruit amid green leaves are done in metal [illegible] four Mimac





THE glamorous Nineties produced no such wine coolers as these. Left. Danish pewter, with blue knobs from Alice Marks. The other, many faceted, is of brilliant nickel-plated brass from W. & J. Sloane

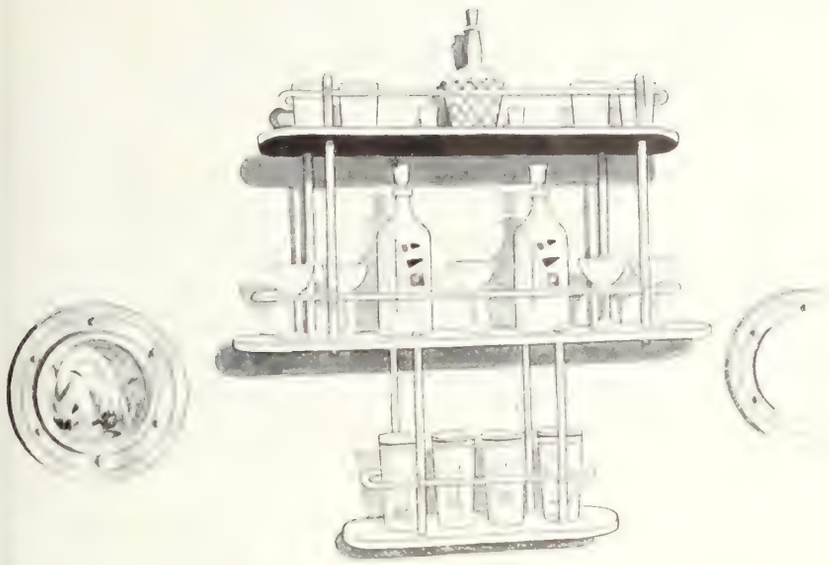


YOU'LL take the first train to Mexico after seeing this book by Anton Bruehl—magnificent photographs of native Mexican life by this many-sided pho[illegible] D.O.P. studios

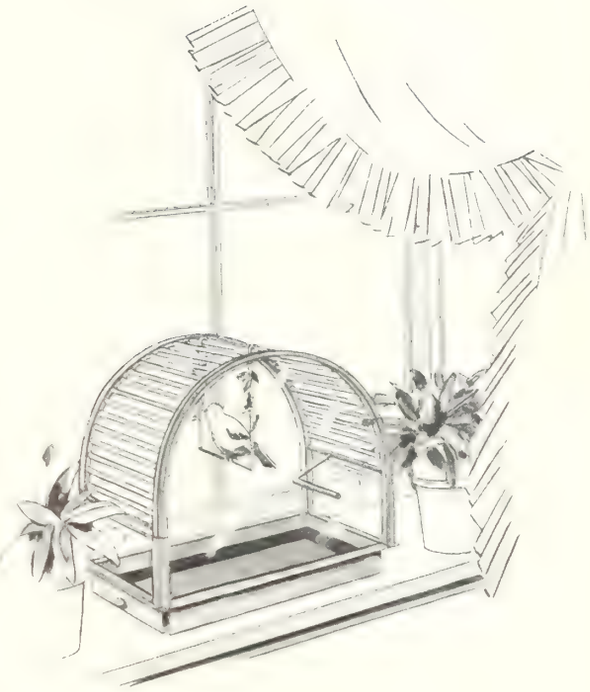




THE most hospitable chair of the winter and ideal for cocktail parties as in emergencies it will seat five comfortably. In beige leather or rough-textured materials. Arundell Clarke



A [illegible] A modern shelf painted white with blue trim and chromium frame is fitted with nautical glasses and flanked by port-hole [illegible] Altman Lewis & Conger



FRANCE sends the gay little bird cage shown above which is made of silvered metal with slender glass rods and clear glass sides. It measures 15 inches long and 12 high. The bottom is easily removed for cleaning. From B. Altman



IF you're planning a [illegible] or considering new china for your present scheme, look at the smart Lenox pattern above—brilliant silver luster bands on white. Open stock. Ovington's



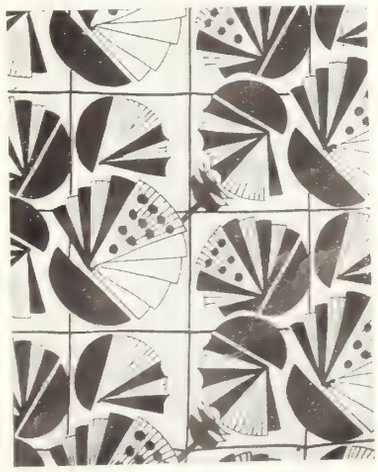
GLISTENING sapphire-blue cellophane, trimmed with white taffeta bands, makes sparkling curtains in a sun room with green Venetian blinds. The chair is covered in coarsely woven white cellophane, equally brilliant. Lord & Taylor

BELOW is the newest in furniture—the cocktail hassock. Left. Cream and brown corduroy, eggshell cord and fringe. Next. Green moire, brown swags. Designed by Wyeth. Macy's Lord & Taylor

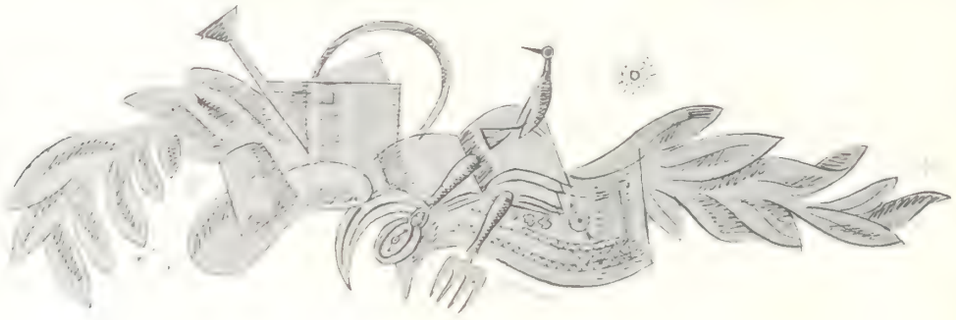
EUGENE SCHOEN designed the linen illustrated below with its smart modern fan pattern in browns and rust on a cream ground. It is sanforized-shrunk, which means pre-shrunk and color fast. 50 inches wide. James McCutcheon



EVERY month House & Garden will bring you as a regular feature these last minute news flashes from the metropolitan shops. Everything for the house will have its innings—from bath mats to bird cages, from rugs to radios. Naturally, so vast a field cannot be fully covered in two pages; but each month we shall do our very best to give you a clear bird's-eye view of the new things that are constantly cropping up and that we are sure you will want to know about



A TIMELY MISCELLANY OF GARDEN IDEAS



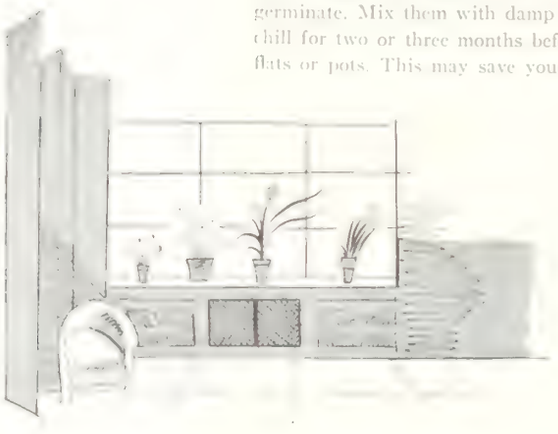


A MILD day in winter is the time to spray Appletrees, Lilacs, Bittersweet and all other trees, shrubs and vines which may be infested with oyster-shell or similar scale. The miscible oil and other liquids used to eradicate these pests are strong and can be used with safety only when there is no tender young growth which could be harmed by direct contact with them



MIDWINTER, too, is the season for giving the Grape vines their annual pruning. The amount of wood to be cut away varies according to the style of trellis and training which are used, but one general rule is invariable: cut away all terminal growth except what is needed to produce wood for next year. Grapes bear only on new wood from wood of the previous year. For every desired bearing shoot, leave a bud

apply no more until the soil starts to get quite dry. As for light and air, most plants like a sunny window days. Better still, give them an airing outdoors when the temperature is in the forties and fifties or upward



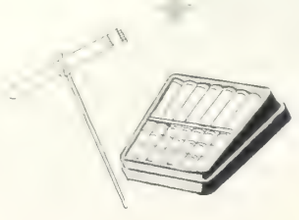


Two of the best recent accessories for gardeners are a glass label and a seed storage set of the same material. The label is a corked phial containing a slip of paper with the plant's name written on it, supported by a detachable bronze wire stake. The seed outfit also consists of corked phials—from twenty to sixty of them, according to size—compactly contained in a neat cardboard box. It is the best and safest way we know to keep seeds

men, and few women gardeners can handle it easily. Far better for their purposes is what is known as a ladies' spade, with smaller blade, shorter handle and two or three pounds less weight. Leading garden supply stores have it







IMPORTANT volumes of recent publication which should be on every well-considered garden bookshelf are: *Garden Flowers in Color*, by G. A. Stevens; *Delphiniums*, by George A. Phillips; *Lilacs in My Garden*, by Mrs. Edward Harding; *Informal Gardens*, by H. Stuart Ortloff



Hearty with luscious good eating!

Real Philadelphia

PEPPER POT!



Blue Anchor Inn - Philadelphia - 1776

A winter's night in 1776. Amid a mighty squeaking of straps, a confused jangle of harness and hoofs, the New York-Philadelphia mail coach draws up to the Blue Anchor Inn at Philadelphia. To the cold, weary, hungry travelers the bright lights of the inn flame a cheery greeting of food—good hot food—and of course that hearty old Philadelphia institution—the ever-welcome Pepper Pot Soup.

For generation after generation this famous old Colonial soup has maintained its popularity as a delicacy of the first order. Today you too, can enjoy its rich savor, no matter where you live. Campbell's make it for you from a favorite old recipe.

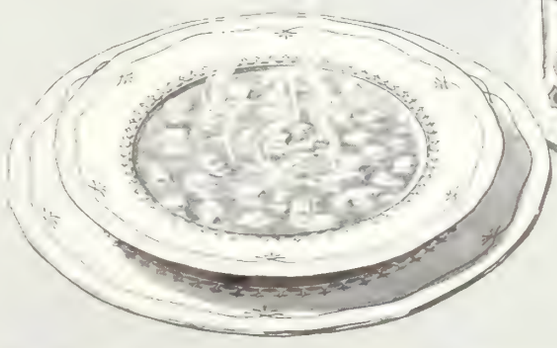
Rich, velvety smooth and tempting. Teeming with luscious good eating—delicious morsels of tender meat; diced potatoes and carrots, and wholesome macaroni dumplings. And seasoned to the men's taste with whole black peppercorns, fresh parsley, savory thyme, marjoram and sweet pimientos.

A gorgeous dish—a real man's soup. You can't serve it too often to suit the family.

A Man's Soup



LOOK FOR THE RED-AND-WHITE LABEL



21 kinds to choose from . . .

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Bean	Mutton
Beef	Ox Tail
Bouillon	Pea
Celery	Pepper Pot
Chicken	Printanier
Chicken-Gumbo	Tomato
Clam Chowder	Tomato-Okra
Consommé	Vegetable
Julienne	Vegetable-Beef
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BY BIRGE

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The services of the BIRGE Staff of Interior Decorators are yours for the asking. A full description of the room or rooms to be decorated, style of furniture, color of woodwork, draperies, etc. will enable them to render best assistance. Samples submitted without charge.

Thirty herbs to flavor food and drin

(CONTINUED FROM PAGE 45)

own gardens we will try to approximate these conditions as closely as possible. With the exception of Sweet Woodruff, which is a woodland plant; Tarragon, which likes a little shade; and the Mints, which prefer a moist situation, most of the herbs thrive on a dry, well-drained soil and in a sunny exposure. All that is required in the way of culture is to keep the ground clean of weeds and stir it frequently to produce a fine dust mulch. They need almost no watering and, except in the case of the Basils and Chives which, because of the constant cutting, respond to a little fertilizer stirred around the roots from time to time, the others do not require any manure or plant foods.

The beginner wonders which is the best time to harvest the herbs. Plants grown for their leaves and flowering tops should be picked when the buds are about to open, for at this precise moment the leafy portions are richest in essential oils. The leaves and flowering tops should be picked preferably in the morning before the sun has warmed the dew from them and then carried indoors and dried in the shade as quickly as possible. When dried in the sun, I have found that the leaves lose their color. The seeds are harvested when ripe and are washed, dried, cleaned and stored in airtight containers. The roots are variously harvested in spring or fall and are also cleaned and dried in small pieces.

Some housekeepers hang their herbs from the rafters or other lofty places in the kitchen to dry them, but this seems more picturesque than practical and a perfect method for accumulating dust which may or may not add to the delicacy of the foods.

To flavor foods or drinks, one can use the dried herbs as well as the fresh ones. The fresh ones are prettier to look at but the dried herbs are as potent and often more so. To infuse the flavor of the herbs in hot liquids, a little bit is dropped into the soup a few minutes before serving. A pinch is mixed into the stuffing of chicken or squab or stirred into meat balls or the gravy. When the herbs are to flavor cold food, such as cream or cottage cheese, or cold drinks, they are steeped for several hours before serving. Some cooks bruise the leaves in a napkin before infusing them and some of the seeds, notably those of Coriander, are crushed in a mortar to prepare them for culinary purposes.

One cannot tell by the taste right after dropping the herbs in the food whether there is enough or not, because the longer the herb remains, the stronger the taste becomes. As a rule, a little pinch is sufficient to give a pervasive, flowerlike flavor to the dish. Eggs, butter, milk and cheese take on the flavor of herbs quickly. Therefore, in preparing omelettes or sauces to be flavored with them one can first mix the leaves or seeds in with these ingredients and let them stand for a little while so as to become thoroughly infused before making up the recipes. I generally take four herbs together for flavoring; such as Basil, Thyme, and Savory; or make combinati some of these with Sage, Mint, vil, Fennel or Parsley. Tarra best used alone, as is Rosemary of these having a special peculi vor. I find Sweet Marjoram b desserts, and Fennel, Tarrago Dill most attractive in fish sau egg dishes. Personally, I do no much for Sage and think it sho used sparingly, but others like i much. The herbs taste quite diffe when blended with each other o Onion, Orange juice or Rose wa is most amusing for a cook to e ment with these different flavors enough of cooking, for after al article is written primarily fo gardener who wishes to grow plants at home.

I have not spoken of growing in window boxes and pots for the ter because these plants do best grown in the ground and are sw when harvested at the right time sides, they are so fragrant when that it is not necessary to grow indoors in the winter. Howeve those who insist upon this, I say that Chives, Parsley, Rose Sweet Marjoram, the Basils and Geraniums can be grown succes in pots or flats.

The thirty herbs which follow been chosen quite arbitrarily, might have taken fifty, but I is wiser for the beginner to go s and make fewer mistakes and quently be less prone to disco ment. Lavender has been omitte cause it is not used as a flavoring today, and so have the Mustard cause they are such pestiferous w though important as flavorings a salads. Every gardener would p ably make a different list and my hope is that this one will serve beginning. Collecting the seeds plants is more or less pioneer wo the present, where so few herbs grown by nurserymen and only kinds of seeds are sold by the s men and florists.

The following herbs are class according to their habits of gr under ordinarily favorable conditi

ANNUALS

Anethum graveolens, Dill, is a p member of the Parsley family wi grows 2′ to 3′ high and has gray-g stems, feathery leaves and umbel yellow florets. The whole plant is grant. The leaves are pleasant sauces and salads and the seeds used in flavoring, too. Both ha pungent characteristic taste. W combined with Cucumbers they duce the Dill pickle. Dill grows qui and flowers about two months sowing. It should be planted to r at the same time as the little Cuc bers it is to accompany in the pi

Anthriscus cerefolium, Chervil, i attractive little herb. Last year a tleman wrote to ask me where he c buy it, for he had eaten it in Fra and was determined to obtain it the United States. He would not lieve me when I told him I had n seen it for sale in the markets and

(*Continued on page* 64)

There is no

MISTAKING

a

PIERCE ARROW

. . . PARTICULARLY, THE NEW TWELVES AND EIGHTS OF 1934 . . .
THE FINEST, THE EASIEST-RIDING CARS EVER BUILT BY PIERCE-ARROW



Thirty herbs to flavor food and drink

(CONTINUED FROM PAGE 62)

possession of Chervil, he would have to grow it. Chervil looks and tastes like a delicate Parsley. It is said to remained quite small in my garden. I imagine it likes a little shade. It smells of anise and tastes of anise and spice. It is used in combination with other herbs, in salads and soups, and in Europe is liked with Potato salad. It

Borago officinalis, Borage, is a pretty annual with bristly leaves. The type has blue star-shaped flowers. The flowering tops taste of Cucumbers, as do the flowers. They add a cool, unusual taste to wine cups or fruit drinks.

Calendula officinalis, Pot Marigold, is annual of the flower garden. The dark- recipes for Marigold petals in puddings, sauces and custards. Formerly, the petals were used to give color to butter.

Coriandrum sativum, Coriander, is a good looking little member of the Umbelliferæ. It has grayish-white or pale rose florets, and much cut leaves which taste quite horribly. The initiated say they smell like bed bugs. However, the seeds are most pleasant as flavorings in cakes or biscuits.

Cuminum cyminum, Cumin, is a low, untidy looking plant but bears delicious tasting seeds. The bought seeds are generally so stale that they do not taste like the same thing at all.

Foeniculum is the Latin name for Fennel. There are three kinds, the Florence, the Bitter and the Sweet, all used in cooking. We grow ours in rows in the vegetable garden and find them a decidedly pleasant addition to the menu. The Florence Fennel has thick- taste of anise and can be eaten as a vegetable. It is grown in California and comes to the eastern markets. The stems of Sweet Fennel make a pleasant *hors-d'œuvre* served as one does the stalks of celery. The seeds of Bitter Fennel are used to flavor liqueurs and the leaves to flavor soups and fish.

pretty, odd looking little plant. The flowers are blue, gold and green and form a most unusual pattern and the leaves are much cut. The seeds taste aromatic, spicy and sharp. It was difficult to locate the seeds, but once I had, it was easy to grow.

Origanum majorana, see under *Ori-*

Ocimum basilicum, Sweet Basil, and *Ocimum minimum,* Dwarf Basil, have their seeds listed in many American seed catalogs. These two and variations of them produce compact little bushes with highly aromatic leaves, excellent to flavor salads or with dishes containing Tomatoes and in Italian Bean soup. The Basils make neat edgings to any beds of vegetables or paths through the garden. The more they are cut the thicker they grow.

Papaver somniferum, Opium Poppy, is a handsome plant with flowers varying in color from white to light or purple pink. The seeds have been sprinkled on breads and cakes since Pliny's day and probably earlier. The juice of the seed pod furnishes the opium from plants grown in Asia Minor and certain portions of India and China.

Pimpinella anisum, Anise, is a nice looking plant with much-fringed leaves, and whitish florets born in lacy umbels. The leaves have the characteristic taste and I like them in salads and as a garnish. The seeds are popular as flavorings in cake, apple sauce, liqueur and so on.

Saturcia hortensis, Summer Savory, is a small, much-branched plant easy to raise and exceptionally pleasant to the taste. It does not stand cutting back, so it is a good plan to grow a lot of it. It is far sweeter than the perennial Winter Savory, *Saturcia montana.* But this Winter Savory is excellent as an ornamental and has a pleasant spicy taste, too. It is evergreen and makes a lovely edging in the flower garden and is a fragrant and inexpensive substitute for Box.

Sesamum orientalis, Sesame, is used as a grain in the Orient. It has white Foxglove-like flowers. The fruit is a pod, containing the seeds, which have a nut-like flavor and are good in cookies. They are rich in oil and are grown for this purpose in the Orient where Sesame oil is used in cooking.

Tropaeolum minus, Nasturtium, is a popular garden annual which came from South America. The young leaves and stems are peppery in salads and the seeds are good in sauces.

Angelica archangelica, Angelica, is a handsome big tropical looking plant although it comes from northernmost Europe. The stems are candied to decorate pastries and the seeds are pleasant in custards and cakes. The seeds must be sown as soon as they are ripe, which is the secret of the successful culture of this plant.

Carvum carvi, Caraway, is a strong, persistent plant. It seeds itself in my garden and is most hardy. The seeds are known to all who eat rye bread. But few know that the roots are good as a vegetable and the leaves are nice mixed in a salad of Lettuce or Endive, and the seeds delicious in apple sauce.

Petroselinum sativum, Parsley, is too well known to need describing. In fact, in my opinion, it is used too much to the exclusion of other equally attractive herbs as a garnish and flavoring. It is slow to germinate and should be started indoors in February to have for the table in May.

Allium schoenophrasum, Chives, is a member of the Onion family. But the flavor is more delicate. The plant is pretty with its slender, pencil-shaped leaves and lavender flower heads. In some gardens it is used as a border to the other vegetables. We cut the leaves all summer and use it in everything from soup to cheese, excepting desserts. It is absolutely hardy and might be fertilized a little occasionally, if cut back too severely.

Asperula odorata, Sweet Woodruff, is a woodland plant with starry whorls of pointed leaves and tiny white flowers. It makes a fine ground cover for shady places and has naturalized itself in our woods. The leaves when crushed, and especially after they have been dried, smell like new-mown hay. The Germans used this herb to flavor their wine cup which they drank on their first spring outing to the woods.

Armoracia rusticana, Horseradish, is almost a pest once it is planted. It has coarse, spreading roots and leathery, coarse leaves. The root, when dried and shredded, furnishes the famous sauce, excellent with meat or oysters.

Artemisia dracunculus, Tarragon, is one of the few herbs one should have in every garden. The leaves give their special, peculiar flavor to any dish they grace. The plants like a little shade in our climate, and fairly rich soil. They are bushy green sub-shrubs.

mary, was used in cool tankards and ales with other plants to give them a herb-like flavor. It is a hardy perennial and the leaves when dried make a delicious tea. They taste of a mix- pleasantly. The flowers are inconspicuous members of the Compositæ and the leaves longish and toothed. It planted in the useful portion of the garden.

Levisticum officinalis, Lovage, is mentioned so often in the old recipes that I wanted to try it. It is a tall plant with leaves something like those of Celery. The flowers grow in yellow umbels. The seeds are aromatic and have long been used to flavor confectionery. The leafstalks and bases of the stems are said to have been blanched and eaten as a salad but my plants were slow in getting established and I have not tried this yet.

Mentha spicata, Spearmint, *Mentha citrata,* Bergamot Mint, *Mentha crispa,* Crisp-leaved Mint, and *Mentha piperita,* Peppermint, are all pleasant Mints to have for flavoring. They like a rich, moist soil. The stems die down to the ground in the fall, and in spring it is a good plan to sift rich soil over them to cover the plants completely. They spread through stolons and have to be kept in place or they will grow too riotously.

Origanum vulgare, Pot Marjoram, is a coarse, spreading perennial with attractive pink and white flowers, which I use in fragrant bouquets. The leaves are good in flavoring and the plant most hardy. However, I prefer the taste of *Origanum majorana,* Sweet Marjoram, which is an annual, a little plant with soft leaves and flowers growing out of ball-like shapes which give it its other name of Knot-

ted Marjoram. It is highly aromat

Rosmarinus officinalis, Rosemary a perennial in most gardens but h in my New York garden I have treat it as an annual or a pot pla because it is killed by the frost. comes readily from seeds which I st indoors in January and later tra plant. I have also raised it by planti seeds out-of-doors the first week May and had the bushes large enou to use the first season. It is a delicio tasting herb and really one of t essential ones. Anyone who has e eaten Rosemary soup will never wa to be without it. The flowers are p blue and inconspicuous and the pla very shrubby, with narrow, dark gre leaves full of glands and curling und on the margins. It keeps well in po over the winter.

Saturcia montana, see *Saturèia ho tensis* under Annuals.

Salvia officinalis, Sage, comes in se eral varieties. There is a narrow-leav Sage, and a broad-leaved one, a re and green-leaved Sage and a Sage wi white flowers. These are all qui hardy and have leaves so soft and ha that they feel like thick velvet. In garden, the Sage disappears after al three years. However, it can be gro from seed or cuttings. The shapes the leafy stems and the gray of leaves are so attractive that I have Sage leaves are very strong as fla ings and should be used sparingly.

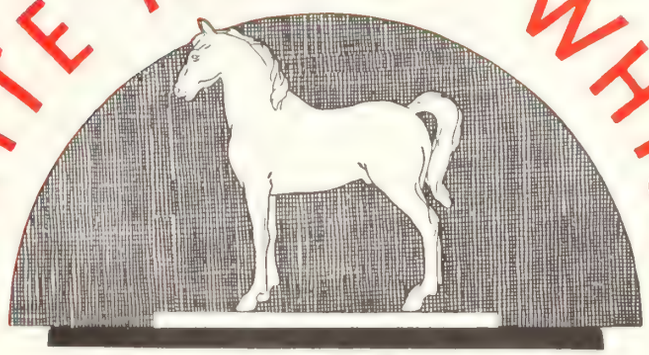
THE THYMES

Thyme also comes in many varieti The ones I have found best for flavo *serpyllum* var. *citriodorus, T. serpy serpyllum,* called Wild Thyme, an *Thymus azoricus.* They are all thym aromatic and flowery to the taste. T *serpyllums* are creeping and the *garis* is an erect little sub-shrub wi woody stems, tiny grayish leaves an lavender blossoms. There is an Englis and a French variety of this one. Th French is a little sweeter. The Thyme are good-looking. The creeping sort soon cover rocks with a smooth gree or gray carpet and the erect sorts ar charming as edging plants or in gray-leaved border. They all seem t come easily from seeds and the creep ing varieties almost walk along o rooting stems which can be separate to make new plantings.

POT PLANTS

Pelargonium graveolens, Rose Gera nium, is a shrub in its native lan but here in New York State has to b grown as a bedding plant. It is easil propagated by cuttings taken from No vember to January and grows 18″ o more in height the first season. Th leaves smell exactly like Roses an are delicious in finger bowls or a flavorings in desserts and jellies. Th plant is sufficiently attractive to be ar ornament to the garden with its much cut leaves and pinkish-lavender blos soms. There are many other fragran leaved Geraniums, useful in the herb garden, and some people are interested in collecting them.

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Recipes for one dish make meals

(CONTINUED FROM PAGE 39)

One hour before dinner set
t water to warm slowly. Before
pour over one small tumblerful
ing wine
u follow directions there will
rease. Put the brains in with
to flavor it
with any hot bread: biscuits

SIEF AND MUSHROOMS EN
CASSEROLE

, peel and saute 1 lb. mushr
(cut in pieces) in four tablesp
butter. Add three tablespoons
espoon salt and ⅛ teaspoon
Cook about five minutes.
dually add 1½ cups milk, ½ cup
stock or water. Cook three
s. Add two cups canned or fresh
meat cut up and ½ cup cream.
o egg yolks well and add. Pour
uttered casserole, cover top with
dried bread crumbs and 1
oons butter in bits. Bake for ten
s at 500 deg.
with wild rice.

VEAL TERRAPIN

3 hardboiled eggs (yolks)
2 cups cream
1 teaspoon of mustard
2 tablespoons of butter
2 tablespoons of flour
Salt and pepper to taste
Duffy's Sherry to taste
Cooked veal cut in cubes

lb eggs very fine. Put cream in
boiler and when starting to
not boil) stir in flour and but-
ded veal cut in cubes. Add yolks
stir well, and add Sherry

MOUSSE OF HAM
(See drawing No. 5)

grated ham (About 2 cups)
whipped cream
d cayenne pepper to taste

up together. Pack in mould,
in salt and ice for two hours.
an hour before serving, take
out of ice. This makes the
e soft and rich.
ve with hot corn bread.

CHICKEN À LA MARYLAND

ce two saucepans on the fire with
in which the pieces of chicken
ied (after being rolled in flour)
browned evenly, removing the
as browned from one saucepan
e other. Then add hot water, a
at a time, to make the sauce.
llow to boil slowly, and twenty
tes before serving, add ¾ litres
eam (this amount for 1 or 2
ens).
move chicken from gravy and
on platter (hot platter) and
the chicken with crisp fried
. Place around the edge corn frit-
The gravy is served apart in a
dish.

CORN FRITTERS

one tin of corn add two un-
d eggs, ½ cup of cream, ¼ cup
ilk, 1½ cups of flour and two
oons of baking powder, salt, pep-
and sugar to taste. If too liquid
y nicely, add more flour. Fry the
rs in plenty of fat until nicely
ned.

CHICKEN À LA DOLLS

Boiled breasts of chickens (Bano Maria) are to be cut in inch squares and put in a double boiler or a chafing dish with the amount of thick (double) cream which is needed for the sauce—1 pint for two or three people.

Put into this cream a tablespoon or more of paprika, enough to make the sauce rosy colored; then add salt, pepper and a dash of cayenne. Cook very slowly for at least twenty minutes so that the chicken will be thoroughly seasoned.

Don't be afraid to use plenty of paprika.

Then serve with a small, fluffy pancake and a slice of very hot boiled ham for each person.

BEEF BALLS WITH SPAGHETTI
IN CASSEROLE

Simmer ½ can red tomatoes, 1 sweet green or red pepper cut in shreds (discarding seeds), an onion sliced thin, 2 sprigs parsley and 1 pint of water, for ½ hour.

Strain into casserole and add 1 teaspoonful of salt, 2 tablespoons butter. For the beef balls beat 1 egg light, 1 cup grated bread crumbs and grated onion, a little salt and paprika. Mix and shape into a dozen balls and slightly brown in frying pan in a little fat with bacon. Drain and put into casserole with the sauce and cook on back of range for 45 minutes.

Meanwhile cook ¼ lb. spaghetti in salted water for half an hour; drain and rinse in cold water. When about to serve take out meat balls, turn in spaghetti and ½ cup Parmesan cheese and lift spaghetti with fork until it is all mixed with sauce and cheese.

Return meat balls and let stand in oven until it is very hot. Serve in casserole.

Cook 12 eggs for about 4 minutes or until they are just partially cooked, but may be handled. Shell them, and then dip each egg in an egg mixture made by combining 2 slightly beaten eggs with 1 tablespoonful of water and ⅛ teaspoonful of salt, entirely covering the egg with the mixture. Then roll them lightly in sifted dry bread crumbs.

Lay three or four of the crumbed eggs in the frying basket at a time and cook them in deep fat at 390°F. until entirely coated with golden brown. Lay on a bed of spinach and serve at once. Cream spinach and put in a deep serving dish; then place eggs on top.

DROPPED DUMPLINGS

1 cup of flour
1 egg, well beaten
1 level teaspoon baking powder
Pinch of salt

Beat all together and roll thin off spoon into kettle. Steam 15 minutes. Do not lift cover while they are cooking. If directions are followed minutely, they will be fluffy and light. Serve with a stew or chicken.

CRAB FILLETS À LA CHAMBERLAIN

lb. crabmeat
¼ lb. butter
1 tablespoon Worcestershire sauce
taste

Melt butter in saucepan; add flour,

(*Continued on page* 68)

In Winter, too . . .



It's Springtime

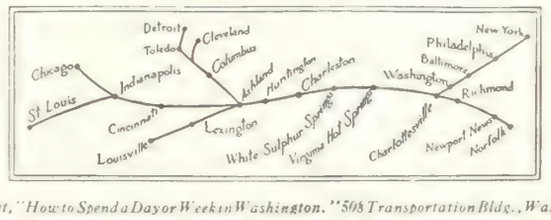
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New annuals and perennials for 1934

(CONTINUED FROM PAGE 48)

Sunlight, a clear canary yellow "Tulip Poppy", is supposedly semi-double, although only a few flowers in the trials show an extra petal. Slow to germinate but quick to bloom, it is easily grown if planted after the soil becomes warm. It is excellent for cutting because it lasts well, has charming foliage and is produced over a long season. Bodger made this selection and Stumpp and Walter approve it.

Marigold Dwarf Monarch Strain is a combination of orange, yellow and mahogany Marigolds of the dwarf French double type about 1′ high. No more reliable edging plant can be found because the stock is uniformly low-growing and very free flowering. Entered for trial by Bodger, it is well thought of by Vaughan's.

There are a few of the novelties of 1934 which have received definite recognition. There are some, however, doubtless just as fine but not entered in this competition, and still others not brought forward in time for inclusion in this discussion.

Among perennials good Chrysanthemums are outstanding. In addition to the excellent bronze-red Mercury of last year, there is now presented for the first time by Bristol Nurseries a group of named varieties of other Korean Chrysanthemums—lilac-rose Diana, red Mars, pink Daphne, bronze Apollo, and golden Ceres. These are remarkable for their free flowering, hardiness of roots, new colors and the degree of frost resistance in their blooms. Henry A. Dreer presents a dozen originations of which Indian Maid (a deep orange terra-cotta single), Redskin (single orange-scarlet), Sunbright (a shapely pure yellow) and Amber Star (duplex buff suffused scarlet) are among the finest. There is also *Chrysanthemum mooriifolium* blooming early in October and appearing at a distance to be a cross between a hardy Aster and a Chrysanthemum. A clear pink, the blossoms are about the size of a small single Daisy and are produced by the hundred in airy sprays. For the high ledges in the rock garden this new Chrysanthemum from Wayside Gardens is charming for an autumn effect.

Then from Bodger comes a new annual Chrysanthemum, Eldorado, of the single Segetum type, golden yellow with a dark center. All originators of Chrysanthemums, of course, are recognizing the beauty and appeal of single Chrysanthemums and are developing new types of this kind. Stumpp and Walter are among those who stand back of Eldorado.

NEW PHLOXES

There are three new Phlox varieties. The two sponsored by Henry A. Dreer are Leo Schlageter, one of the newer European introductions with large pyramidal trusses of pure scarlet with a crimson eye, and the foot-high *Phlox divaricata laphami*, a more robust type of the well known *Phlox divaricata* so frequently used with Clara Butt Tulips. Phlox Lillian, a Wayside Gardens feature, will undoubtedly be popular because it is a clear pink avoiding entirely the purple tones. A great improvement over Eliz- [illegible] Complete in color it also is found to be very resistant to mil

Among the taller perennials t[illegible] others deserve mention. Bristol Nu[illegible] ics have perfected a magnificent [illegible] lardia Sun God, a clear golden y[illegible] with a 4" unmarked blossom g[illegible] on longer stems than those o[illegible] usual specimens and of lasting [illegible] when cut. My own bouquet of t[illegible] was attractive for nearly a week. T[illegible] there is from Wayside Gardens an [illegible] proved Russian Sage, *Perovskia a[illegible] licifolia*, with silvery-gray foliage [illegible] long whorls of pale blue flowers [illegible] made, it seems, for inclusion in [illegible] Dahlia and Gladiolus plantings. [illegible] bloom lasts from early July well [illegible] September and is an excellent follo[illegible] for the Gypsophilas.

A new Blazing Star, anoth[illegible] Wayside's introductions, is *Li[illegible] pycnostachya magnifica*, growing [illegible] 5′ high with rich purple blossoms o[illegible] ing all at the same time, contrary t[illegible] habit of Pycnostachya. Its impr[illegible] beauty is recognized already by flo[illegible] who pay but half a cent for the [illegible] variety but offer the originators of t[illegible] blossoms seven and eight cents [illegible] every spike of bloom.

A PERENNIAL SNAPDRAGON

Hurst & Son, the English grow[illegible] have originated a hardy perennial S[illegible] dragon, *Antirrhinum nanum*, Go[illegible] West, its color a delicate minglin[illegible] yellow, buff and terra-cotta. In s[illegible] tered localities in this country it sh[illegible] prove fairly hardy and with ca[illegible] handling gradually acclimate itsel[illegible] colder growing conditions. The ex[illegible] mentally minded will hardly pass [illegible] by, particularly if they have had [illegible] good luck to carry a few seedling[illegible] our own annual kinds through a wi[illegible] without benefit of coldframe.

Among smaller plants there are [illegible] fine edging or rock ones given [illegible] rank by Max Schling Seedsmen—D[illegible] thus Loveliness and *Dianthus delt[illegible] erecta*, both originated by Alw[illegible] Loveliness is no exaggerated name [illegible] the first. The scent is most allu[illegible] and the exquisite mauve blossom f[illegible] ly fringed. The other Dianthus [illegible] none of the straggling appearance cl[illegible] acteristic of its type and, furtherm[illegible] produces flowers from seed sown [illegible] doors from January to April.

Another suitable rockery plant o[illegible] inated by Benary and sponsored [illegible] Max Schling is *Cyclamen ibericum* [illegible] hardy type, which forms leaves [illegible] flowers beneath the ground in Sept[illegible] ber and blooms during the first sn[illegible] less days of March or earlier wit[illegible] mass of tiny purple flowers. Those [illegible] us who have been struck by Beve[illegible] Nichols' account of his own "midwi[illegible] madness" will want to have a try [illegible] this.

One particularly fine pot plant [illegible] pears for 1934, Fuchsia hybrida D[illegible] ble Dwarf Early Flowering Mixed, [illegible] originated by Benary and bearing M[illegible] Schling's stamp of approval. It [illegible] the distinction of blooming in [illegible] months from seed with eighty-five [illegible] cent double flowers in lovely colors [illegible] white, lilac, pink, light and dark, [illegible] blue. These dwarf plants flower [illegible] a long period.

Among annuals there is a profus[illegible]

(Continued on page 67)

New annuals and perennials for 1934

(CONTINUED FROM PAGE 66)

f excellence. The current crop of Sweet Peas is large. From William Macdonald come early flowering Sweet Peas seen in the greenhouses this past Christmas. Eleanor Blue has a silver sheen and a spicy fragrance. Bo-Peep is a dwarf erect salmon pink, an unusual type with stems 4″ to 6″ long on plants 12″ to 24″ in diameter. A profuse bloomer, it is interesting to use as an edging plant for the border. W. Atlee Burpee suggests Ruffled White with duplex and triplex standards and true purity of tone. Anglo is a pale cream-pink and Atlantic a geranium-pink suffused amber. Both of these received awards in the British trials of last season. A charming lavender is Sweet Pea, Lavanda, originated by Waller-Franklin and praised by Max Schling. So clear is the color that full blooming blossoms and partly opened buds are exactly the same shade with no suggestion of a graying cast.

Flowers such as Petunias, Calendulas and Verbenas which brought awards at the All-American trials are usually those which are exciting a general interest and so others of the varieties are seen in many listings. The New Balcony Petunia, Netted Blue Gem, originated by Macdonald and a favorite of Max Schling's, is a striking new color in the balcony group. Its extra long branches enhance its value for window boxes while its violet-veined, steel-blue flowers, 4″ across, give a gorgeous mass effect of color.

Outstanding Calendulas are Sunshine and those in "Double Art Shades" recommended by Burpee. This mixture contains lovely blends of apricot, orange and cream with some fine picotees. Calendula Apricot Queen, originated by Watkins & Simpson, is approved by Max Schling. This Calendula is a marvelous apricot shade deepening toward the center of the blossom.

Larkspur, Bluebell, from Bodger is of the Giant Imperial type, a clear light blue color, while Enchantress from Waller-Franklin, both on Max Schling's approved list, is a dwarf double Stock-flowering Larkspur with soft salmon-pink blossoms on compact plants about 2′ high, excellent for bedding or for continuous bloom in the center of the long border.

An annual Lupine, *Lupinus Hartwegi* Giants, an origination of Waller-Franklin, is suggested by Max Schling and by Vaughan. It produces from four to six spikes each 3′ to 4′ long on a plant with larger individual blossoms. This is an outstanding novelty of the 1934 season in two selected colors, King Blue and King White. Last year this Lupine was available only in mixture.

In addition to the Verbena Dannebrog there is the glorious Verbena Spectrum. Red with no eye-marking and dazzling glorious color. Waller-Franklin have originated this beauty which is given prominence by Max Schling and by Stumpp and Walter.

Scabiosa Giant Hybrid Mixed, a Burpee recommendation, is an annual of greater vigor and stronger stem than other familiar Scabiosas, while the Double Catteya, an introduction of William Macdonald, in which Vaughan is interested, distinctive for its rich, rosy-lilac color.

Marigold Golden Queen represents the new strain of African Marigolds. Each 18″ plant carries as many as thirty or forty flowers fully open at the same time and many of these blossoms measure 3″ across with flatter petals than the ordinary Marigold. Ninety per cent double flowers may be expected from seed originating with Hurst.

Finally there is the charming Godetia Wild Rose, a hardy annual which grows only 10″ high and is so free-flowering that in full bloom the foliage is entirely hidden from view. This has many uses as pot and border plant or as a cut flower. It also originated with Hurst in England

"Mr. Adams's study. . . ."

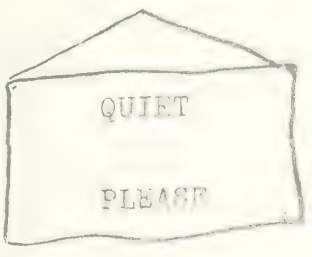
(CONTINUED FROM PAGE 20)

Katie's unspoken criticism of my work. I used to ask her, when I was versifying and she was vacuuming, whether the sound of my pen on the paper annoyed her, but she always said, "No, go right ahead. I can't hear it, the cleaner makes so much noise." Incidentally, my biting satire usually is just as effective as that.

Well, Timothy Adams, the little honey, grew older. He had to get out of Mr. Adams's Study. For his sister Persephone, my beautiful daughter, in July, 1931. She liked that room, too, though when her brother Jonathan had his first Connecticut summer, in 1933, she sweetly gave way to him. He likes it, too.

Now, all those years I was not, as to the assembling of verse and prose, idle. Not with all those maws to feed, I wasn't. And where did I find the calm necessary to do my bit for American belles-lettres? Not in Mr. Adams's Study. Not in that noisy, populous house at all.

I do my work in an old chicken house far from the madding kids' ignoble prattle. But my two boys, Anthony and Timothy, are great walkers, and it is the walk of a moment for them to get there from wherever they are. In one of the windows, for all to see and to heed, I have placed a large sign, the gift of Frank Case of the Algonquin Hotel. It says

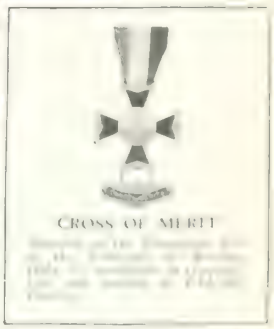


My boys can't read. As this is being written, they have just come up, knocked at the window with their toy-rakes, and said, "Papa, what does that sign say?"

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CALART FLOWERS



Acknowledged to be the BEST
THAT HUMAN HANDS CAN MAKE



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There are hundreds from which to choose—simple, cheerful garden blossoms to brighten a sunlighted room or luxuriant tropical flowers to create an air of romance and mystery—all at modest prices.

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EVERYWHERE

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(For New Year's)

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****DOLE Pineapple Juice is the pure, unsweetened juice extracted from sun-ripened Hawaiian Pineapples by the exclusive DOLE Juicing Process. Vacuum-packed for your protection.***

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WM. S. SCULL CO., 116 Federal St., Camden, N. J.
Enclosed is $1. Send 4-oz. bottle of Bovril postpaid.

Name

Address

Recipes for one dish meals

(CONTINUED FROM PAGE 65)

then add crab and 1 egg well beaten. Add Worcestershire sauce to crabmeat; dip in egg then roll in grated bread crumbs. Fry in deep fat for three minutes and put in oven for five minutes to brown thoroughly.

Serve with hot string beans over which has been poured a little hot, melted butter.

PORK CHOPS WITH VEGETABLES

Place on a large baking platter the number of pork chops which you are cooking. Cover each with any turkey or chicken stuffing which has plenty of onions in it. Then surround the chops with sweet potatoes and small apples which have been cored and filled with brown sugar and cinnamon.

Bake 1½ hours in hot oven, reducing the temperature, if necessary, toward the end, and basting from time to time with a little water.

Serve this with popovers.

KEDGEREE

To make Kedgeree, plain rice is boiled. One hard-boiled egg quartered, for each person, is then added. (The eggs should be cut into about 6 pieces.) Equal quantities of cooked fish and rice are stewed with the eggs; a lump of butter, pepper and salt, for about 5 minutes to heat them thoroughly.

This is an Anglo-Indian dish.

ENGLISH CHICKEN AND HAM PIE

Line a casserole with puff paste or baking powder biscuit dough. Place alternate layers thoroughly boiled ham sliced thin, and white meat of chicken, same thickness, occasional spoonfuls of chicken consommé.

When dish is full, cover with ¼ inch puff paste and place in center of crust a funnel with large end out. Decorate with leaves cut from puff paste scraps and brush crust with cream (soft brush).

Meantime add to the hot chicken consommé (a pint of it) ½ oz. dissolved gelatine and ½ tablespoon lemon juice. When pie is done and partly cooled, pour aspic into funnel, half a cup at a time, with a long rest between pourings. When filled, remove funnel and allow to chill several hours before serving.

(This dish is illustrated in drawing No. 2.)

STUFFED GREEN PEPPERS WITH RED RICE

Take large green bell peppers, toast over the fire to clean them and take off very carefully the outside skin. From the inside take out all the seeds, then place the peppers in tepid water with salt for five minutes.

Make a stuffing of ground veal and pork to which have been added raisins, and chopped onions, nuts and olives. Fry this mixture in hot butter; add the juice of a cooked tomato which has been strained and stir well until thoroughly mixed. Stuff the peppers, then roll in beaten egg and fry in olive oil.

RED RICE

1 lb. rice
2 tablespoons Crisco
1 small onion
1 sprig of parsley
2 cups of stock
2 Tomatoes
¼ button garlic
1 small green or red pepper
Salt to taste.

Wash the rice until the water is perfectly clear. Put in sautern two large tablespoonfuls of Crisco. When hot, put in the rice and cook until it is a golden brown. The rice must be turned all the time to keep it an even color.

Pass through a colander the raw tomatoes and add to it the onion and garlic chopped very fine, the sprig of parsley and the pepper. Add this mixture to the rice, turning it constantly until the tomato and the onion are cooked; remove to saucepan and add two cups of chicken or beef stock, salt to taste and let it simmer slowly until it is almost dry. When ready to serve make a bed of it on a silver platter and place the peppers in the center.

BIRDS IN JELLY

(See drawing No. 8)

2 level tablespoons Knox Gelatine
3½ cups well seasoned soup stock
2 tablespoons lemon juice
Few grains cayenne
Pared lemon rind
Juice ½ onion, if desired
Whites of 2 eggs

Soak gelatine in ½ cup of cold water for five minutes. Heat stock, add lemon juice and rind, cayenne, and more seasoning if necessary. Add soaked gelatine, and when dissolved, add egg whites slightly beaten. Stir constantly and boil for five minutes. Cool and strain through double cheesecloth. (Canned broths and soups or bouillon cubes may be used.)

When the aspic jelly is cool, arrange in a mould any birds, which have been previously cooked and are cold; add some peas, carrots, asparagus or any other vegetables you may wish which have first been cooked. Pour over them the aspic jelly; and if you wish to have the dish very lovely, you will add it in layers, let it set for two or three minutes and put in more vegetables so they will not all rise to the top.

Let our windows all be filled with views

(CONTINUED FROM PAGE 47)

often fly to a certain window to dip my tired mind. It glorifies the guest in a house at Fort Washington, Pa. High up in a turret, tree-top high, a kind hostess tucks the weary traveler, [illegible] to be brushed away. It is worth waking in this room [illegible] French [illegible] and [illegible] a line of geese waddle out in the early light to meet the sun, to watch the sheep stirring in their fold, and the quiet heads of horses drowsing at their stall doors. Not until the light picks out some lazy ducks, up to now in shadow on a pond, does last night's wayfarer, visited by a new peace, turn over and sleep again. The view from every guest room should lead down such a line

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AT HOME!



TROUBLE? Not a bit! It's easy to serve French Style Onion Soup now! Have your grocer send around a can or two of Hormel's. Then a twist of the opener—and *voila!* Onion Soup made with sliced onions *sauted* in butter, cooked in rich beef stock, seasoned with Parmesan cheese! Just ask your grocer today!

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Lexington at 43rd. N. Y. C.

18th Century Italian provincial desks

(CONTINUED FROM PAGE 50)

n and, oftentimes, in bed after
st, before the daily routine com-
Made of plain wood such as
or olive, they could be found
embellished with inlay and
try and, ascending the scale,
surate with the rank and purse
ndividual, they were oftentimes
with leather richly embossed
handles for the tiny drawers
and lined with the richest of
d brocades.
on the other hand, as military
nce of everyday life faded into
kground of existence, took up
nagement of their estates and
s. Legal documents, plans, maps,
nt letters on affairs of business
lded to the ordinary accumula-
correspondence, increasing in
as the popularity of writing
with the greater prevalence of
on. For these valuable and often
apers much ingenuity was ex-
in concealing their where-
thus secret drawers, and
ries for other valuables were
d to meet the necessity, becom-
adjunct of most desks and
tables. It is difficult for us to
hend this custom until it is
how scarce were banks and
posit vaults up to one hundred
go.

THE TYPES

Italian desks of the 18th Cen-
while varying enormously in the
and styles, woods and finishes,
hiefly found in three categories:
he bureau or slope-front desk
nclined lid and drawers beneath.
he table desk with either shal-
awers in the apron of the table
h deeper drawers at the sides,
g space between for the knees of
iter, this latter type being simi-
the so-called "knee-hole" desk
e drawers did not reach to the
(3) The desk with a cupboard or
se above and drawers beneath.
irst two types of desks varied
the chest-of-drawers and tables
period only in the details that
modated the facilities for writ-
n all else they conformed to the
st detail, passing through the
s transitions that the commodes
ables underwent, both in woods,
and finishes as well as form,
nd detail.
desk was never an inexpensive
ition. The poorer people had
d to preserve documents, deeds
luable papers since they did not
s them, and furthermore, writing
n art which only the wealthier
could afford to acquire. If by
ight of imagination a letter had
written by one of the humbler
t was usually done by the parish
or a public writer in the piazza,
often the case to this very day.
third and last development was
corporation of the bookcase fea-
It is impossible to definitely lo-
the birthplace of one of these
n cabinet-desks as the local tradi-
n any part of the country came
n contact with this piece than
ny other. The gentleman of 1750
ng from his cabinet-maker de-
d one that he had seen on for-
ravels to distant Paris or London
and more comprehensively still one that he had seen in the house of some friend who had brought it back to Italy from the North. Their design depended therefore largely on the opportunities afforded to the purchaser both as to travel and purse.

The cabinet-desks created of choice woods—walnut, olive, fruitwood and burl-walnut, especially noted for its richness of color—followed all the influences of the age, Queen Anne, Louis XV, Chippendale, Hepplewhite, Sheraton, Louis XVI and Empire, with small regard for authentic interpretation except in the latter two periods. The French bookcase desk with gilt wire set in open panels across the upper bookcase portion and the Sheraton tambour desk, if they do exist, are very rare indeed. The climate of almost all of Italy, which is very dry and hot in summer, and very damp and chill in winter, may be the reason for the lack of popularity of these two examples. The wire mesh in the first case would seem to leave the books with fine bindings in which the Italians excelled too exposed to the change of temperature and to the dust and damp, while tambour-work, i.e., strips of wood pasted on cloth so that they roll back into receptacles provided for them, would be impractical as the dampness keeps the glue soft while the dry heat of the rest of the year would warp and split the small slender pieces of wood. This is only a conjecture, however, which seems reasonably derived from actual experience.

The more usual examples of the bookcase or cabinet desk consist of the desk portion with the sloping lid, opening down on sliding supports to furnish writing space, beneath the desk usually two or three full-length drawers, while above, the bookcase or cupboard with solid wooden doors gave height and importance to the ensemble. These upper portions were terminated by all manner of cornices, pediments both curving and triangular, broken and unbroken or sometimes perfectly straight and horizontal with fanciful ornaments at either end taking the forms of urns, vases of flowers and conventionalized plumes according to the whimsy of the creator.

DOORS

The doors might be simply paneled with unornamented moldings, in keeping with the rest of the desk, or with mirror insets both in the doors and as a crowning feature either plain or engraved; while from Venice, Turin and the North came marvelous examples of this type decorated in Chinoiserie designs in beautiful colors after the manner of the Martin's in Paris or delicately enriched with floral designs and garlands inspired by the vogue that Fragonard and Watteau had created at the Court of France. When these cupboards were opened, as they were often left on grand occasions, the interiors with their manifold drawers, compartments, niche-like pigeonholes, entirely decorated in even a more elaborate and finer detail than the exterior, presented a veritable exhibition of the painter's art, in imagination as

CONTINUED ON PAGE 100

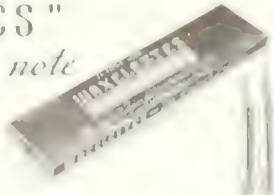


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the smart, new note in table setting





The makers of the Waxel candles have brought out these little tapers in the most favored colors. Smart ettes" to light their dinner candles, and are as well lighting cigarettes. They save cigarettes

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Superb New Flowers for 1934

New Super-Giant Aster, Los Angeles [illegible] of a new giant race. Beautiful full petaled, wide and symmetrically laid flowers, appealing the perfection of size, their long, interlacing petals heavily yet artistically arranged on very long stems. 50c pkt

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SUTTON'S SEEDS

ENGLAND'S BEST



THAT the classic mode is not far removed from the modern is a point Lawrence White desired to stress. His firm designed the Savoy-Plaza

Skyline architects turn to houses

(CONTINUED FROM PAGE 36)

monument to Mr. Chrysler. The slightly Siamese stainless steel pinnacle struck a new note in modern design. And now he has done it again with his copper house. Perhaps this time he will have more followers.

Fifty or more years ago Stanford White ushered into American architecture the classic revival, driving into ridicule the superficial fashions that had been current since before the Civil War. Despite the strong trend toward modernism at the present time, his son, Lawrence White, is still convinced his father was right. Still carrying on the firm of McKim, Mead & White, Lawrence joins with the older partners in carrying on the traditions as well as the famous name.

The classic ideal, in his usually accurate opinion, is one not far away from the concept of modern architecture. Both dispense with as much ornament as possible. Lawrence White's house is a rather potent argument against the usual anti-classic belief that fitting a plan into a formal design upsets the efficiency of the plan.

And so from strictly classic to metal-clad modern run the designs of these skyscraper architects, proving, if anything, that residence architecture, while still in a traditional stage, is further along on the road to modernism than a tour of the suburbs would lead one to believe.

18th Century Italian provincial desks

(CONTINUED FROM PAGE 69)

well as color and design.

In rustic examples of the cabinet-makers' *tours de force*, the painting was substituted by an ingenious method of cutting out colored prints and applying the "cut-outs" on a delicately colored background in such a manner of grouping that new and fascinating little scenes were created.

In the Empire period, the Italian desks followed the French models almost entirely. The more usual form was like a tall chiffonier with a marble slab top. Directly under the top piece there was a long shallow drawer, the entire width, with a panel directly beneath that let down on brass hinged supports, covered on the inner side with green leather for writing. All manner of compartments and pigeonholes were to be found within, executed architecturally in a lighter colored wood such as fruit or tulip. Below this [illegible] at the sides, and frequently had a long column at each side of the front, reaching from the under side of the top cornice to the base, the whole raised off the floor on ball-feet or sphinx-paws. The columns were ebony and the feet gilt.

The rustic versions of this model substituted marbleized wood for the real marble top, cypress cleverly stained to reproduce the color and polish of mahogany, while the columns were made in plane wood lacquered black. The classic ormolu of the originals was imitated naïvely in gilt-painted replicas from plates taken from books on this subject.

Editor's Note—This is the sixth article in Mr. Carrère's series dealing with 18th Century Italian Provincial furniture. The first, in the April, 1933, issue, gave an outline of the general influences of the time. Chairs were discussed in May, tables in July, sofas [illegible]

THE GARDEN MART

BOOKS & PERIODICAL

ROCK GARDENING. a subject of pre- today it is discussed in every issue of the Gardening Illustrated articles written by ex- you the one kind of practical up-to- [illegible] that will make the Chronicle [illegible] field of gardening. Send for it now 10 cents per copy or $2.00 per year. Gardener's [illegible] G Fifth Ave., New York City

LIVING WITH OUR FLOWERS by M. Reese. Stewart Kidd Co., Cincinnati, O. [illegible] book reviewed in the October Rock Lover & Garden follow the life of the plant [illegible] of the seed to perfection of its bloom. Describes [illegible] & Flower. Chapter devoted to [illegible] & fertilizers, also rock & alpine plants.

BULBS

THE GLADIOLUS FANCIER'S GUIDEBOOK for 1934. Copyrighted up to the minute information. Flower arrangement. Insect pests. Raising Gladiolus seedlings. Foreign importations. Prize winners, which when where. Book-size format, in inches, number open, [illegible] Copy on request. H. O. Evans, R. 3, Pella, [illegible]

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SEEDS OF RARE FLOWERS—gathered from [illegible] four corners of the earth. A thousand unusual [illegible] that will make your garden different and delightful. Write Dept. H for a most interesting catalog. [illegible] D. Pearce, Merchantville, N. J.

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VINES

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The Celandine, a flower of the poets

(CONTINUED FROM PAGE 51)

it is reported to do in England. But mat of glossy, brittle heart-shaped ives has gradually widened to perps the size of a large meat platter d one or two subsidiary colonies ve started further along the bank. I ould be distressed if Spring came d it did not. It blossoms with *Scilla birica,* that also occupies the bank, e two foregathering with enthusiasm d making the most brilliant color ntrast in the garden at any season—ercing blue and brightest yellow. A all show close to the ground but one is more striking, and to its credit is willingly produced in the shade here it is often difficult to fix bright lors.

The blossoms of the Lesser Celandine open only in shining weather. The ttle green knobs unfold about nine the morning and by five in the fternoon have closed for the night. Then as the days grow longer and armer the whole plant disappears, eaves, flowers and stems. I have never oted just the date of its final disppearance, but it is accomplished uickly and quietly. There simply omes a day when it is not there.

OTHER FORMS

Mr. Bowles after talking about exulsion speaks with enthusiasm of a white form of the Lesser Celandine s a fine thing "that has a charming, reamy tint and is as beautifully varnished as any Buttercup." He also ells us of a double form that he considers worth growing and of one he ound with variegated leaves. None of hese forms have I ever been able to come upon in this country though I have inquired assiduously, and would ike well to have the white one. But he also speaks of "the major form rom Italy" which he says does not ncrease too quickly, and this I have had for many years. It came to me as did so many treasured things from the garden of the late Clarence Lown in Poughkeepsie.

This type grows perhaps six inches all and to the eyes of the casual has he general appearance of our Marsh Marigold, *Caltha palustris.* The leaves re large, shining and handsome, the lowers like giant Buttercups with that ffective highly varnished surface. The plants bloom almost as early as the nore humble sort and as inconspicuously take themselves off when they have finished. It seems to be variously known as *Ficaria grandiflora, Ficaria calthaefolia* and *Ranunculus grandiflora.* But by any name it is a valuable plant and makes a brave show in the early spring garden. It grows here in a low portion of the rock garden where the soil is dark and seldom bone-dry. Near it are clumps of Spring Snowflakes, *Leucojum vernum,* and a little higher up out of the damp gatherings of soft-hued early Crocuses—*Imperati, Sieberi, Tommasinianus.* The spread of this Celandine is slow unless in stirring the ground about it you disengage from the parent clump some of the little tubers. Any of these will start off on their own to make new clumps and so your store and your pleasure increase.

Curiously enough the plant we know as the Greater Celandine has no relationship or likeness to the Lesser Celandine or its *grandiflora* type. It does not belong as do these to the natural order Ranunculaceae, but to the Poppy tribe. Its botanical name is *Chelidonium majus,* and it is commonly known by any of a number of appellations—Wartwort, Tetterwort, Killwort, Kinningwort, Sightwort, Swallow-wort, Garden Celandine and Greater Celandine, among them. It is as well known in this country as in its native haunts of Europe for it is one of the plants that have faithfully followed the footsteps of man, or that man has carried with him in his wanderings. It was esteemed a famous remedy for a vast number of ills that flesh and pride are heir to—baldnesse, blackspots, chaps, chollicke, dropsie, jaundice and scurvy, ringworms, green-sores, freckles, teethache, falling-teeth, itch, plague, bloodshot eyes, hot gout, fellons—to name but a few of the long list given in that curious ancient work, the *Garden of Health,* by Langham, 1633. Small wonder we find it lurking about old farmsteads and along the roads near long-settled towns rather than in more secluded localities. Such a valuable remedy for "Sicknesse generall" and "Griefes generall" must certainly have been kept close at hand by our adventuring ancestors who on coming to the New World faced so many dangers to life and limb and spirit.

This plant, according to Mrs. Grieve in *A Modern Herbal,* is undoubtedly the true Celandine, the famous drug plant of the Middle Ages, though the early herbalists seem to have used the name rather indiscriminately, confusing these two quite different-appearing plants, the Lesser and the Greater Celandines, in their writings.

WHAT IT LOOKS LIKE

Chelidonium majus is a herbaceous perennial growing some two feet tall, much branched, with hairy stems and flimsy though rather hairy leaves that are deeply divided and of a pale green, paler beneath. The flowers, borne in a loose cluster at the ends of the stems, consist of four ochre-colored petals set in the form of a cross, with a dense mass of yellow stamens in the center. Any frequenter of the countryside must know the plant, especially if he has attempted to gather the cheerful blossoms and so has had his fingers badly stained with the ill-smelling yellow juice with which the stems are stored, and which country people still maintain is a cure for warts. But it is no good for cutting in any case, for leaves and flowers wilt almost immediately. It is pretty, however, and especially noticeable in early spring, and the plants bloom all summer, often bearing their yellow crossed flowers and their long seed-pods at the same time, which gives the plant a rather untidy appearance.

Pliny, whose book of wonders was called by D'Israeli an "awful repository of all the errors of antiquity," records the discovery of this plant by the swallows, affirming that it is named chelidon (a swallow) because it comes into flower when the swallows arrive

(Continued)

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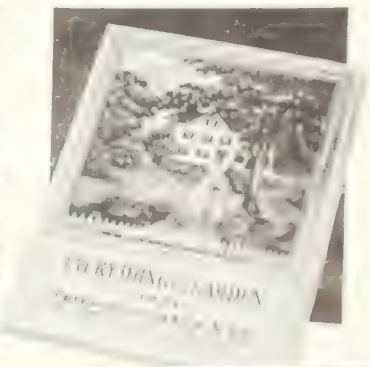
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The Celandine, a flower of the poets

(CONTINUED FROM PAGE 71)

and its departure coincides with theirs, and that these wise birds make use of its juices to cure eye affections of their young. Many curious notions were held about the plant in early times and the belief in its effectiveness as a cure for eye troubles was held for a long time.

Of course, the Greater Celandine is a weed and perhaps the careful gardener would not admit it to his garden, yet it covers a bare bank with pretty pale verdure and yellow flowers throughout spring and summer, so is not by any means to be despised. In the catalog of one of the best-known British plantsmen is listed *Chelidonium laciniatum*, "An odd and quaint variety of the Greater Celandine with handsome leaves and pretty fringed flowers." And seed is offered of a double-flowered sort that is said to be quite well worth growing.

A plant whose leaves and flowers are much like those of the greater Celandine is native in this country. This is the Celandine Poppy, *Stylophorum diphyllum*, found at the edges of damp-ish woodlands in many parts of the East and out through the central western states. This plant is sometimes transplanted from the wild to gardens and I have occasionally seen it offered in catalogs as a good rock plant. The flowers are somewhat smaller than those of the Chelidonium but they appear early and the stems exude the same orange-colored juice.

Perhaps none of these plants that bear the name of Celandine will meet the fancy of the exquisite gardener; certainly they are not to be numbered among the choice and difficult things, but they are cheerful and willing and bright in appearance and one's experience with them will not be like that of the husband in A. A. Milne's story, *Two People*, who "watched a sow-thistle which had got into his sidalceas change into a sidalcea that had got into his sow-thistles." They will not ring such disconcerting changes upon us, but prove equal to maintaining their individuality even in the face of invading Thistles.

They brought style to the machine

(CONTINUED FROM PAGE 55)

may be very costly if sales dwindle because a competitor has dressed up an equally good or even inferior product. He has brought style to the most commonplace things without adding to their cost, and has thereby made it possible for the lowliest homes to have that beauty which was denied them in the early days of style dictators. There has been a great reward in the growing appreciation of the people as a whole for the esthetic that seems about to result in an age of beauty consciousness never before equaled.

One of the more interesting phases of the establishment of this new profession lies in the variety of work which has been turned over to the designer. Everything from perfume bottles and containers, kitchen sinks and washing-machines to automobiles and locomotives has been styled and beautified. New materials have been brought into use and old ones introduced in new places. Textures have been studied, surfaces and finishes developed to enhance the attractiveness of every product. The splendid coöperation between manufacturers, engineers and designers has amply repaid all of them in results and is bound to, in the future, produce still greater results.

It seems very opportune that the first national show of the work of industrial designers should be scheduled for this time and very fitting that it should be held at the Rockefeller Center, New York City. Opening the first of February there will be exhibits covering the whole field of industrial design, and there will be plenty of material to appeal to both men and women, manufacturer or consumer. Sponsored by the National Alliance of Art in Industry, it cannot but further stimulate the American public in this movement toward the development of beauty in every detail of living.

It is practically impossible to furnish a home today and not find in each room a large number of the industrial designers represented. The kitchen on page 55 is a typical setting and here we find a sink of Gustav Jensen's design; linoleum, Hazel Dell Brown; stove, Norman Bel Geddes; clock, Gilbert Rohde; refrigerator, mixing-machine and teakettle by myself.

In the living room on page 54 an harmonious effect is achieved with the products of eight designers utilized: Desk, Gilbert Rohde; desk chair, Donald Deskey; radio, Ben Nash, collaborating designer, Verna Cook Salomonsky; upholstered chair, Gilbert Rohde; black and silver leather box, Gustav Jensen; tray table, Frances Cushing Hall; rug, Russel Wright; flower bowl on radio, Walter Dorwin Teague; lamp and flower vase on bracket shelf by myself.

In the bathroom on page 55 is the new lavatory of George Sakier, with towels and bathmat by Virginia Hamill; dressing-table, stool and brackets by myself, and flower vases, Walter Dorwin Teague.

The designers of the smaller objects on page 54 were: Clock, Gilbert Rohde; metal candlestick, Ruth Gerth; glass candlestick, George Sakier; food warmer, myself; bowl, Walter Dorwin Teague; clock, Henry Dreyfuss.

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With the return to gracious dining old customs hold new meaning



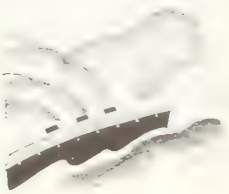
ur choice of wine for dinner is a white Burgundy (say Chablis) red Burgundy, you'll serve them both in claret glasses. The water t matches in design. The crystal pattern shown is Waterwitch.



ou're serving Claret and a sweet Sauternes, these are the glasses 'll serve them in. Left to right: water goblet, 4-ounce claret glass, 2-ounce dessert wine glass. The pattern is Caprice.



he correct glasses for water, Champagne, and Cla[illegible] The pattern of the crystal is Malmaison.



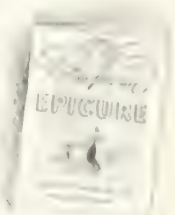
We've gone to the greatest authorities in the world to gather together all the customs and conventions that America has forgotten . . . on the proper service of beverages. We've conversed with the wine stewards on great transatlantic liners, talked with famous maitres d'hotes of the good old days, interviewed connoisseurs with an international reputation.



There is good reason for those traditions which surround wine (aside from the fact that they are pleasant gestures). The size and shape of a glass in which a particular type of wine is served . . . the point in the meal . . . the menu . . . all enhance the excellence of the wine, as well as your pleasure in it.



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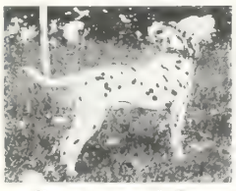
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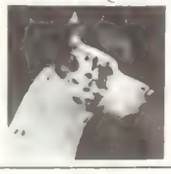
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The Dalmatian or Coach Dog

THE Dalmatian or Coach Dog came from the Province of Dalmatia, in the southern part of Austria, and from this province it derives its name. It is known in France as the Braque de Bengale.

This remarkably handsome breed is apparently the result of a cross between the Hound and the Pointer, but to speak with any degree of certainty concerning the origin of the Dalmatian seems impossible. Although some English breeders contend that the breed is the result of a cross between a Bull-terrier and Pointer, neither form nor markings seem to justify this claim. The breed does not resemble a Bull-terrier, but does strikingly resemble the Pointer and possesses one of his prominent characteristics. In fact, many sportsmen have found the Dalmatian to be readily broken to the gun, and in this capacity he enjoys a good reputation on the Continent where he has worked in the rôle of Pointer for many years.

From the standpoint of type it is most remarkable that this breed has changed very little in several centuries. Many, many pictures and paintings by old masters show the Dalmatian in substantially the same form as he is now seen at bench shows.

Prior to the coming of the automobile the Dalmatian was seen regularly on the highways where with unrestrained liberty he followed or preceded, but mostly followed, his master's



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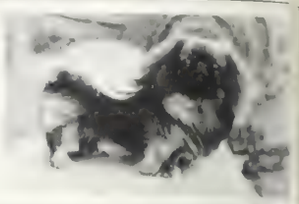
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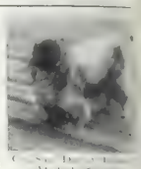
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The Dalmatian or Coach Dog

carriage, seemingly taking the keenest enjoyment in the exercise, the protection of his master's property and the companionship of his great friend, the horse. Evidence of the understanding between horses and Dalmatians is clear.

But now the coach dog has lost his old position since the speedy motor has replaced the horse and carriage, and the highways are no longer safe for any unleashed dog. In this respect, however, the Dalmatian seems to have the advantage over other breeds for the training he has received through generation after generation has endowed him with a very generous amount of "road sense" and he can well take care of himself except in the fastest traffic.

While his love for horses, his fleetness of foot, his sagacity and courage as a guardian of property left in his charge make him the dog *par excellence*, it seems to be common today to suppose that the breed is devoid of intelligence and unsuitable for use in any other capacity than around the stable. But to own and to study the sterling qualities and endearing characteristics of even one good specimen is to dispel quickly any such idea. For general usefulness and intelligence, as a housedog and as a companion, the Dalmatian excels. He has the most amiable of dispositions. This is borne out by the ease with which he is trained to perform tricks or run errands, the methods employed being the same

(*Continued on page 6*)



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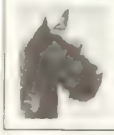






Beverly Kennels

SCOTTISH and CAIRN TERRIERS



Lexington, Ky

SCOTTISH TERRIERS
MRS. A. M. HENSHAW
College Hill, Cincinnati, Ohio
June to October
Lake Leelanau, Michigan

AIREDALES SCOTTISH TERRIERS

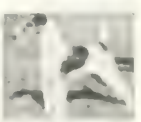


Briar Croft Kennels
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Youngstown, Ohio

Scottish Terriers

EDWARD F. MOLONEY
Place—Ramsey, N.J.—House—Westwood

WIRE-HAIRED FOXTERRIERS SCOTTIES



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SCHNAUZERS (MINIATURE) WELSH TERRIERS

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R. D. 3 NORRISTOWN, PA.
Expert: Norristown, Pa.
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House & Garden does not sell dogs but will suggest reliable kennels where purchases may be made



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THE DOG LIBRARY

75c



Mrs. Aloe's Ch. Silverden Imperial

The Dalmatian or Coach Dog

(CONTINUED FROM PAGE 5)

as with any other breed. Of course kindness is essential in the training and handling of this as well as of any other dog. You must secure the dog's love and confidence before you can hope to make him obey you. Under kind treatment the Dalmatian is always bright, playful and tractable.

The Dalmatian has a great love for children. He is big enough successfully to follow up his deep warning bark with a vigorous attack, if necessary. He is kind, gentle and friendly even to strangers when off duty. He is brave, but averse to fighting. But when fighting is forced on him by canine or human, he toes the line with the best of them. Many seem to feel that dogs of this breed are too large for the house. Although they weigh from thirty-five to fifty pounds the Dalmatian can and does fit into the house.

I have heard of and read numerous stories that attest to the capabilities of the Dalmatian as a watch dog. One concerns a dog that won in exhibition in Chicago as long ago as 1890. At night the inside doors of the house were all left open and he had full range of the house. He would go from room to room, making certain that all was well. He would then lie down for a while, and make the rounds at frequent intervals during the night. To those who may be approaching the purchase of a Dalmatian with caution or misgiving, I say with confidence, go ahead. You are buying on a rising market, and with the continued advancement that the Dalmatian is making, your investment is sure to be a sound one. Statistics are never interesting, but the fact is that registrations of Dalmatians with the American Kennel Club during five months of 1933 exceeded registrations for the same five months during 1932 by fifty-four percent.

In selecting a dog of this, as of any other breed, it is well to have some knowledge of the points that indicate soundness in type, proper breeding, and some assurance that the puppy you select will really look like what it is supposed to be when it reaches maturity. It is agreed that all puppies look sweet, smart, interesting and intelligent when they are puppies, but sometimes are something to be ashamed of when they are full grown. In general appearance the Dalmatian should represent a strong, muscular and active dog, symmetrical in outline and free from coarseness, capable of great endurance.

The chief points to look for in the selection of Dalmatian puppies at from two to four months old and after, are: Size and symmetry; smallness, soundness and distinctness of spot; freedom from patches; head long and Pointer-like; tail short and carried straight as possible, although all puppies curl their tails when young. Dalmatian puppies are born pure white, the spots appearing in two to three months.

C. E. H.

The Westminster Show

THE dog show season for 1934 will officially get under way on Monday, February 12th, when the 58th annual dog show of the Westminster Kennel Club will open at the Madison Square Garden. The season really starts with the annual show of the Associated Terrier Clubs on the 10th of February at the Grand Central Palace at 47th Street and Lexington Avenue, New York City. At this show will be exhibited Terriers of the following breeds: Airedale, Bullterrier, Cairns, Wirehaired Foxterriers, Scottish, Sealyham, Welsh and West Highland White Terriers. This Associated Terrier Club Specialty Show usually draws a very smart and fashionable crowd, including breeders and exhibitors from all parts of the United States, Canada and England. There for the first time will be shown the new outstanding specimens of these breeds just starting on their show career and a very large number of recent importations from abroad, as well as many of the well-known champions of the preceding year.

The Westminster Show will run for three days, Monday, Tuesday and

YOUR DOG'S EASY CHAIR



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Style E

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COMING DOG SHOWS THROUGHOUT THE COUNTRY

Feb. 2-3—Maryland Kennel Club, Baltimore, Maryland.

Feb. 10—Associated Terrier Club Specialty Shows, New York City. Sealyham, Airedale, Bullterrier, Cairn, Irish, Kerry Blue, Scottish, Welsh, West Highland White.

Feb. 10-11—Louisiana Kennel Club, New Orleans, Louisiana.

Feb. 11—American Foxterrier Club, New York City.

Feb. 11—American Pomeranian Club, New York City.

Feb. 12-14—Westminster Kennel Club, New York City.

Feb. 15—Newark Kennel Club, Newark, New Jersey.

Feb. 17—Elm City Kennel Club, New Haven, Connecticut.

Feb. 21-22—Eastern Dog Club, Boston, Massachusetts.

Feb. 24-25—Pasadena Kennel Club, Pasadena, California.

Feb. 24-25—Kennel Club of Buffalo, Buffalo, New York.

Feb. 26—Western New York Cocker Spaniel Club, Rochester, New York.

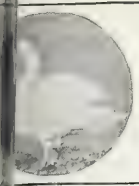
Feb. 27-28—Toledo Kennel Club, Toledo, Ohio.

Any further information will be given upon request.

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DOG MIXTURE
Heals and Tones combined. Purifies the blood, improves appetite, safe to use the year round. Unnecessary to confine dogs during its use. Send for literature and prices on this proved old English regulator and conditioner.
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This feeder protects meat and other bulky bird food from weather and waste. Attracts birds, artistic in appearance, durable and easily filled. Attach to tree or building. Make excellent gift. Price $1.75, postage prepaid.
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WHEN WRITING TO KENNEL ADVERTISERS

When you write to one of these kennel advertisers it is a good plan to specify, in your first letter, the breed, sex, age, size, color of the dog you have in mind, as well as the sum you care to pay. It is also advisable to tell the breeder the environment in which you expect to place the dog, that is, whether it is an apartment or a city or a country home.

All of these facts will help the breeder to make a more intelligent selection for you, and at the same time clarify the negotiations incident to the purchase of a pedigreed dog. And we suggest that you mention *House & Garden* in writing.



Mr. [illegible] Bates

The Westminster Show

Wednesday, February 12th, 13th and 14th. It is the outstanding event of its kind in America. There will be around 2,500 dogs exhibited. More of the recognized breeds are shown at Westminster than at any other show in America.

There is a side to the Westminster Show that has seldom been emphasized strongly and that is the educational value it has, especially for children. Here can be seen really true specimens of the various breeds representing the best of everything in dogs. The second point is the extent to which the different countries of the globe contribute to the canine race. For instance, in the sporting breeds there is one of two truly American breeds—the Chesapeake Bay—and there are specimens from Labrador, Ireland, England and Wales. In the Sporting Hound group we find the following countries contributing: Afghanistan, France (the Bassetthound), the Dachshund from Germany, the Elkhound from Norway, the Saluki from Persia and the two Wolfhounds from Ireland and Russia.

In the Working breeds we have dogs following pastoral pursuits from Belgium, France, England, Germany and the Shetland Islands. Germany contributes two breeds noted for their Police work. Newfoundland contributes the only breed essentially a life-saving dog. Siberia contributes a sled and herding dog, Alaska a sled dog, while Switzerland gives us the well-known Saint Bernard.

In the Terrier group we find breeds that go to earth for their quarry from England, Scotland, Ireland and Wales. In the Toy breeds there are specimens from Mexico, France, Italy, Japan, Isle of Malta and China, while in the Non-Sporting group there are breeds originating in America, [illegible] England, China, Dalmatia, France, Russia and Belgium.

A dog show is something more than just a place where a few dogs compete against each other for ribbons and trophies. It is a place to which parents can take their children and remain all day. With the full realization of the educational value that a dog show has it can be a very interesting affair—something worth-while and very lasting in its impressions. Breeders and exhibitors are always willing to answer questions concerning different breeds and explain their true purpose.

And we mustn't forget the children's classes. The Westminster Show in 1933 was the first where the showing of dogs by children was done in a regular and systematic way, under standardized rules. At the Westminster Show this year there will be awarded for the first time a silver trophy which has been competed for by boys and girls under fifteen years with their own dogs throughout the year at all open shows held under American Kennel Club rules. Under the new regulations and rules the showing of dogs by children has brought a different and deeper appreciation of dogs, the effects of which cannot be over-estimated. The trophies in the children's classes are awarded solely for skilful handling which has a great significance for the children because it requires poise and an even temperament and all the qualities that go to make up a good handler.

Mr. John G. Bates, the owner of the well-known Blarney Kennels at Morristown, New Jersey, whose dogs have made a very remarkable record for some time in American shows, is the chairman of the Dog Show Committee that is putting on America's biggest show.

Cod Liver Oil For Dogs

THIS is written with the hope of dispelling the generally prevailing idea that a dog fed cod liver oil must perforce turn out to be the do-all and end-all in the canine world.

The value of cod liver oil as an adjunct to the diet of the dog has only lately been fully understood. It has been found to be of signal virtue in the promotion of good bone and sound teeth and in the prevention and cure of rickets. Cod liver oil contains the necessary ingredients for increasing the red corpuscles and thus improving the weight of the body. It is used in pulmonary troubles such as tuberculosis, catarrh and also in conjunctivitis, anemia and rheumatism.

Cod liver oil is supplemental to regular diet. It is best to start daily administrations of the oil in minute [illegible]



For DOGS
FREE Write for BOOKLET NO. 652
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Large Roundworms and Hookworms
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Keeps dogs in better health with Dog Chow—because it contains EVERY requirement of the canine body.

OLD METHODS of feeding dogs are out of date. The most healthful ration is straight Purina Dog Chow—the complete food containing every essential element that dogs should have. *It's so very healthful that it's the only dog food Admiral Byrd is carrying on his 2-year South Pole Expedition!* The dogs will eat it straight, except under extremely cold Antarctic conditions, when whale blubber will be added to keep them warm. No additional meat or other foods. No preparation. They're unnecessary. Dog Chow is *just right* just as it comes from the bag. That's why it has jumped to *first place* in sales to kennel men!

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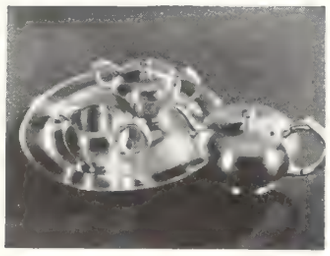
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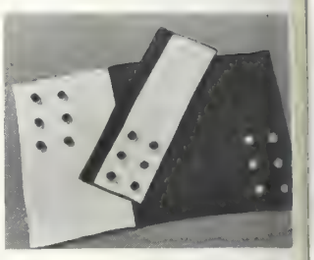
Shopping Around...



SOME people have a natural affection for pewter, others acquire it under the irresistible influence of a group like that above. You might think it was silver, but this tea-set is pewter and proud of it. In fine modelling and perfection of workmanship it does resemble its royal cousin, but its lovely dull gray coloring and simple, sturdy design are quite its own. The tea pot with sugar bowl and cream pitcher costs $38. The tray is priced at $15. Lester H. Vaughan, Taunton, Mass.



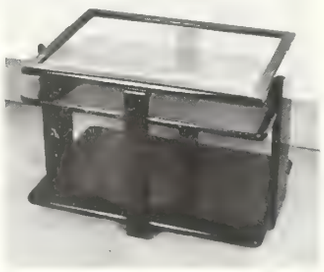
TO further lure you to a liquid diet there are the demi-tasses above. Since I was a very little girl and took my chocolate in a tiny white cup decorated with holly leaves and berries no other has so completely enthralled me until these hove into view. Of thinnest white porcelain with trim, clean lines, each is like a small sloop bobbing about the social seas with a tiny spoon for a tiller. The latter bears the emblem of its vocation—a fat, red, blue or black coffee bean—at the tip of its handle. Cups and saucers, $7.50 a dozen. The spoons are $5.50 a dozen. Arden Studios, 460 Park Avenue, New York



TUCKING up the lunch in moth- doesn't mean it's ready to be st away on a shelf for the season. Th nothing cobwebby or musty about newest, original trick for makin party a success. The "moth-balls" tufted dots on some particularly cious-looking table linen—peach brown like a chocolate cream. In o colors, too. Above—place mat and n kin. Each, $1.50. 36 inch, matching n ner is $4. Other sizes to order. R Rosenthal, 485 Madison Ave., New Y



CHROMIUM SAIL BOATS
HEIGHT 4"—5"
$3.25 to $4.00
PREPAID
RENA ROSENTHAL
485 MADISON AVENUE NEW YORK



WHEN one considers the occasions in the life of an occasional table, those during which beverages are served—be they cocktails, coffee or tea—seem to be among the most important, not to say the nicest. Here's a modern drinking table—the last syllable in convenience, with two wide shelves and removable tray. The framework is wood stained or lacquered to order. The tray is glass with handles of chromium or copper. Price, $40. Joseph Aronson, Inc., 215 East 58 Street, New York



THE spiteful part of my nature chuckled wickedly over the bedspread above, when the shopkeeper assured me that he could execute any color scheme ordered. This, it is my fondest hope, will be bad news to those old meanies who spoil everything by consistently asking for the impossible. The stripes are tufted horizontally on a foundation of cream-colored muslin and may be had in three shades of one color, in three different colors or all white. In the picture, two are in different shades of green, the third in white. Another combination I particularly liked was red, black and white. Grand for a guestroom. 72 by 104 inches, $5.90. Full size, $6.90. Maison de Linge, 844 Madison Avenue, New York



PERHAPS you're the old-fashioned ty in which case the quaint little ta above may suit you better than t modern version opposite. Please n the caster in each leg for smoother a faster transportation. The top may folded in half when the table is stand against the wall or beside a ch —its supporting leg rolling out of sig A drawer is at one side. Wood, cher Height, overall, 19 inches. Diameter, inches. Price, $23.50 Ruth S Berl Inc., 437 Madison Avenue, New Yo

• P L A N S •



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New S. S. WASHINGTON
Feb. 15, Mar. 14

S. S. PRESIDENT ROOSEVELT Feb. 7, Mar. 7

New S. S. MANHATTAN
Feb. 28, Mar. 28

S. S. PRESIDENT HARDING Feb. 21, Mar. 21

UNITED STATES LINES

For branch offices see Travel Directory on page 11



HOUSE & GARDEN'S TRAVELOG

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San Marcos with Bungalows. World's Finest Winter Resort. Unexcelled outdoor sports, dancing, cocktails. Club-like intimate atmosphere. American Plan. Booklet.

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Pioneer Hotel. Southern Arizona's finest. 250 rooms, each with bath. European. Coffee shop. Dining room. Roof garden. Sun deck. Sensible rates.

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The Ahwahnee. No California visit is complete without Yosemite—and the colorful Ahwahnee. Open all year. American Plan $10 to $12.00.

DISTRICT OF COLUMBIA

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The Raleigh Hotel. New management. Across Pennsylvania Avenue from new Government Buildings. All rooms with tub & shower. $3. one. $5.-$8. two. E. P.

The Willard Hotel. Famous guests made it famous; modern service makes it popular. Two blocks from White House. $4. one, $6. two, up.

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The Columbus. "Miami's Finest Bay Front Hotel." Overlooking City Park and Biscayne Bay. Roof Dining-room. Accommodates 500. European Plan.

Miami Beach



The Hotel Pancoast

The Hotel Pancoast. Most exclusive resort hotel in America, located in an exotic tropical setting directly on the ocean front. Private bathing beach and cabaña club. Restful atmosphere, yet close to all seasonal activities. Outdoor sports all winter. J. A. Pancoast, President; L. B. Sprague, Manager.

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Orlando

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Winter Park

Comfortable Hotel. [illegible]

Virginia Inn. On Lake Osceola. Golf, fishing, [illegible]

MARDI GRAS

As there is only one New Orleans so there is only one Mardi Gras—world famous for its unique and riotous color . . . tinselled pageants . . . gay costumes . . . music . . . dancing thousands . . . plumed knights bestowing favors on lovely queens—and this year it is February 9-13. New Orleans, always fascinating, colorful, takes unto itself new life once a year and at the same time holds tightly to all that is past. The "Twelfth Night Revelers" formally open the Mardi Gras season twelve nights after Christmas, on January 6, with a magnificent symbolic tableau and ball. The interval between balls grows shorter as Mardi Gras approaches, and finally, during the last week, is eliminated altogether. Hectic are the lives of the débutantes of New Orleans at this time, particularly for those to whom have fallen the coveted honors of maids and queen of the happy occasions. Throughout the winter the New Orleans social season rises in crescendo to Mardi Gras night and then crashes with a solemn, dull thud at midnight, when the tolling of the chimes of the 150-year-old St. Louis Cathedral calls an end to it all.

SAILOR BEWARE

With the California Yacht Club as host, the eighth Annual Midwinter Sailing Regatta will be held off Point Fermin, near Los Angeles, February 22 to 25. Already, there are sixty entries in the large boat classes and fifty in the small boat division, which would indicate a more competitive regatta than last year's. This year, the Ben Meyer trophy for 6-metre races, the Frank Borzage trophy for the "Star" boats, the George Brock trophy for 8-metre boats, and the Don Lee trophy for "R" boats will again be in competition. The course to be used is the same as that of the Olympic Games Events in 1932. With the expectation of many international participants, it looks as though the Pacific would belie its name with such a host of sailors coming to California from all points.

BERMUDA

If you like golf, you probably like it very very much, so we suggest Bermuda, where you're sure to like it better. To be sure, the many and various charms of this island have everything to offer from fishing while cruising about between coral reefs to bicycling sedately over hard packed limestone roads. But to return to golf, the ladies' championship of Bermuda will be played at the Riddell's Bay course February 27 to March 3 and the amateur championship of Bermuda will be held on the same course March 13-17. Last year the women's title was won by Miss Helen Hicks, former U. S. champion, and the men's crown went to Mark J. Stuart, who subsequently won the Metropolitan honors. The Spey Royal trophy tournament, a team event, is carded at Belmont Manor on February 13, and the Belmont Manor Ladies' competition is to be staged February 2-24. Besides these feature events there will be competitions at many other hotel courses during February. Certainly, this is an excuse for some member of the family to go to Bermuda. Then a little later in the season there's the annual Bermuda tennis championships, in which the leading U. S. players generally take part. It will be held on March 26-31 on the new courts. The Princess Hotel's annual tournament is booked for March 12-17.

JUST TO KEEP POSTED

Dog Show: Eastern Dog Club Show, Mechanics Hall, Boston, February 21-22.

Golf: Florida: Ormond Beach, Women's South Atlantic Championship, February 20-24; Palm Beach, Women's Championship of Florida, February 12-16; South Florida Golf Championship, February 5-9. Phoenix, Arizona: Arizona Open Tournament for Golf Professionals of the United States, February 6-7.

Horse Shows: Second Annual Miami Biltmore National Horse Show, February 17-21, Miami, Florida. Phoenix, Arizona: Phoenix Horse Show, on February 19.

GEORGIA

Atlanta

The Atlanta Biltmore. "The South's Supreme Hotel." Appointments unexcelled. Convenient for motor and rail travelers. Rates from $3.00.

INDIANA

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French Lick Springs Hotel. [illegible] —Spa—Attractions. Europe's famous pleasure & health resort. Golf. [illegible] Home of Pluto Water. Booklet.

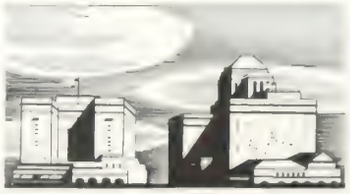
LOUISIANA

New Orleans

New St. Charles. In the heart of the city. Newly [illegible] Rates [illegible]

NEW JERSEY

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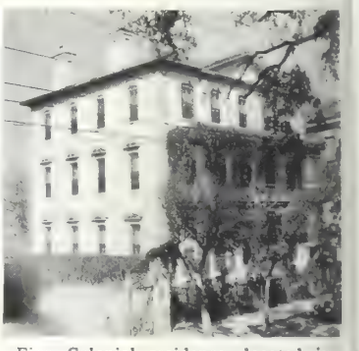
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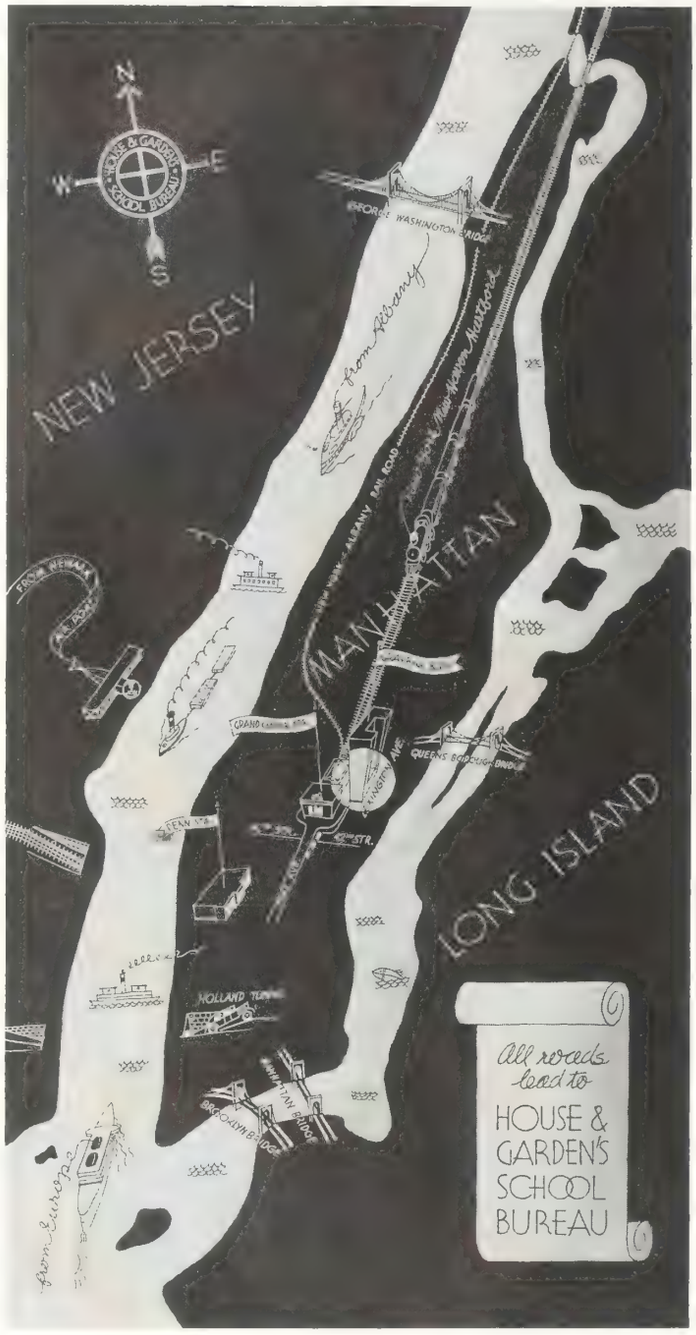
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THE BULLETIN BOARD

A COUPLE OF BIRDS. The cover this issue is another achievement of that invincible trio—Anton Bruehl, Fernand Bourges and the Condé Nast engravers. The birds, from the private collection of Mr. George Washington in Mendham, N. J., are Hyacinth Macaws, hailing from the back lots of Brazil. In a sunroom they make brilliant notes against bamboo blinds from Colwell. The very modern-looking plant is *Ficus pandurata,* aptly enough known as the Fiddleleaf Fig and outstanding for indoor decoration, from Max Schling.

THE FRONTISPIECE. Press your nose against House & Garden's antique shop window and you find many a precious piece to complement the picture of Early American furniture of which Mrs. Roosevelt writes so entertainingly. All sorts of antiques are jumbled together—Victorian vases, Liverpool pitchers and a French porcelain teapot rub shoulders with a Terry clock. Staffordshire lustre pitcher, John Brown in Staffordshire, Bohemian glass, a silver ship-model and Washington in bronze, all standing before an early 19th Century Connecticut quilt.

Below them in equally democratic accord are millefiori glass wig stands, wooden birds, witch balls, Bristol candlesticks, Sandwich glass paperweights, Staffordshire cows, a Steigel bottle and a Chinese glass painting of 1800.

In the third row George Washington is a doorstop, with Sandwich glass lamps and lustre picture, Lowestoft plate, Delft beer stein and a Bennington tortoise-shell ware dog. These objects are from Charles Woolsey Lyon, Florian Papp, Macy and Ginsburg & Levy.

On the opposite page a Val-Kill pine dresser holds antique copper from Mrs. Roosevelt's collection and blue and white Lowestoft plates from Charles Woolsey Lyon. The background is an early 19th Century painted paper from Nancy McClelland. The hooked rug came from W. & J. Sloane.

THE PRICE OF PERFECTION. Apropos of the foregoing subjects we would like to hold forth on the price and perils of perfection. A great deal of leg work lies behind these color photographs House & Garden offers its readers. A vast quantity of material is assembled and even from this some object may be missing that must be found to complete the composition. The price in human effort and taste comes high. There are also perils.

Remember that circular fish tank used for an overmantel decoration in the Christmas issue? First we had to build and paint the mantel, then procure the tank, then William Tricker brought over some of his prize fish and arranged the setting for them. Finally the tank was filled, the lights turned on, the camera set, the camera man in place ready to shoot—when suddenly the tank exploded, forty gallons of water and a small fortune of tropical fish spilled over an editor. So we picked up the fish, wiped off the editor and started all over again.

POSTAGE. Even Postmaster-General Farley will agree that magazines cannot live without postage stamps. Some authors who submit manuscripts think they can. Manuscripts and photographs that are not accompanied by return postage are apt to gather dust here indefinitely.

MR. WASHINGTON'S BIBULOUS GARDENER. Like many a garden owner before him and since, the great George Washington was bothered by a gardener who insisted on looking too much upon that cup that inebriates. Philip Bates was his name, and he was discharged. Then Washington, his heart softening, re-hired him on the condition that the man would submit to the following contract—that at no time was he "to suffer himself to be disguised in liquor, except on the times hereinafter mentioned . . . four Dollars at Christmas, with which he may be drunk four days and four nights; two Dollars at Easter to effect the same purpose; two Dollars at Whitsuntide to be drunk two days; a Dram in the Morning and a drink of Grog at Dinner or at Noon."

These generous terms we encountered in *George Washington Himself* by John C. Fitzpatrick.

THE HERON POND

Iris and Columbine grow
By the low green margin
Of the heron pond,
Where the Willows trail
Their long pale hands in the hazel water,
And the slate-blue heron flings
The shadow of wings.

Jewel bright dragonflies sport
In the short rough grasses
By the heron pond;
Dripping amber and jet,
Flashing wet turquoise and pearl and ruby
In the topaz light, in the jade
And emerald shade.

Glassy and level and still
Is the chill dark water
Of the heron pond;
But out past the arch of the boughs
That loftily house the nesting heron
The water is painted a living blue
Where the sky leans through.

ANCIENT CUSTOM. One ancient gardening custom has yet to be considered seriously by members of garden clubs. It was practiced in ancient Rome and, strange to say, also found among the Indians by the Dutch when they first landed on these shores. In order to circumvent the depredations of plant diseases and pests, it was customary for the squaw, after seed had been sown, to go out at midnight, clothed in nothing except moccasins, and beat the boundaries of the garden with a stick. History doth not record how effective this moon bathing proved.

THREE NOBLE BOOKS. Were we passing out laurels at this minute they would be laid on three grand volumes that lie before us—*Great Georgian Houses in America,* issued by the Architects' Emergency Committee; *A History of Agriculture in the State of New York,* by U. P. Hedrick and *Garden History in Georgia, 1733-1933,* compiled by Loraine M. Cooney. Each in its way is a definitive work and each is beautifully illustrated and written with admirable scholarship. As these will be reviewed individually in House & Garden we will only suggest here that they are sound investments for any private library and will continue to be a source of justifiable pride and interest for many years to come. They follow the very best tradition of American book-making.

Two other volumes, though smaller, also deserve encomiums. Mrs. Wilder has gathered from a previous volume and squeezed into one her practical advice on alpines, under the title of *The Rock Garden.* As Farrer's two tomes should be the Bible of the Rock Gardenists, so can Mrs. Wilder's be the prayer book.

Then there is a neat and scholarly work by Edward D. Andrews on *The Community Industries of the Shakers.* No student of Americana or collector of things American can afford to miss this volume.

ENTHUSIASM VERSUS TRUTH. After glancing over the usual flood of seed catalogs, we wonder if the makers of these adjectival pamphlets won't eventually realize the wisdom of curbing their enthusiasm. The reading public is growing more and more canny about garden matters. More and more of them are preferring the plain, unvarnished truth about a plant. Excessive descriptions and exaggerations defeat, rather than promote patronage.

THE HOLY TEA TABLE. To Britishers there is something positively sacred about the tea table. Whether ancient in the manner of Mr. Chippendale or modern in the most contemporary taste, whether furnished with ordinary ware or resplendent in the finest Georgian silver and the most gorgeous Lowestoft, whether the tea is drunk with lemon and sugar, rum or that wishy-washy mixture of skimmed milk or downed straight in undimmed purity, the tea table disputes with the hearth the honor of being the center of the home.

NOTHING NEW. The present generation can stop patting itself on the back for the invention of the buffet supper, the after-the-theatre snack, the late Sunday breakfast, and other forms of informal hospitality. If these institutions did not exist *per se* in the past, at least the equipment for them was invented many years ago. The makers of Spode china, delving into dusty attics, have found all sorts of ancient moulds ideally suited to the present vogue of entertaining. What could be more appropriate to the modern table than a lazy Susan, with five covered dishes to dispense assorted foods to hungry guests? The dishes, originally known as Coventry or Walker sets, may have been in use when George Washington [illegible] but [illegible] today's young hostesses. [illegible] covered cheese dishes, the long slim dishes, originally designed to hold ears of corn for the barbarian American trade, the little double vegetable dishes that now are used for olives and nuts. More mysterious is a handsome three-part urn, variously known as [illegible] butter cooler. While the controversy continues [illegible] purpose of this piece, decorators fall upon it gleefully for the best of all possible reasons: It's darn good-looking.

AND SO TO BED *Luxuriously*



INTERIOR BY W. & J. SLOANE

PEERESS SHEETS BY PEPPERE

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Contents for February, 1934

HOUSE & GARDEN

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Decoration

WINDOW SHOPPING DE LUXE 20
ADVENTURES WITH EARLY AMERICAN FURNITURE, Mrs. Franklin D. Roosevelt 21
STYLES THAT TRAIL DEPRESSION, Richardson Wright 24
DRAMATIC ENTRANCE IN BLACK AND WHITE, Ross Stewart 25
DECORATION PASSES ITS SCREEN TEST 26
MODERN PATTERNS BRING OLD STITCHES UP-TO-DATE 28
FIRST PRINCIPLES OF NEEDLEPOINT, Christine Ferry & Mildred Mowll . . . 30
MIRRORED SUNLIGHT NIGHT AND DAY, The Empire Exchange 31
DECORATION TURNS TO TROPIC SEAS 32
THE ORDERLY MALE 34
STUDIO SETTING FOR KATHARINE BRUSH, Joseph Urban 40
HOUSE & GARDEN'S PORTFOLIO OF FURNITURE 44
SLEIGHT-OF-HAND WITH A DRESSING TABLE, Agnes Foster Wright 48
HOUSE & GARDEN'S NEWSREEL FROM THE SHOPS 60

Gardening

FLOWERS SERVE AS DECORATION, Albert Richard Stockdale 36
THE PROUD CLEMATIS CLAN, J. E. Spingarn 38
AN EXPERT JUSTIFIES THE ROCK GARDEN, Louise Beebe Wilder 54
SHRUBS UPON THE SHELTERING WALL, Henry Dearden 58
A TIMELY MISCELLANY OF GARDEN IDEAS 62

Architecture

LONG ISLAND HOME OF FRANK M. GOULD, Noel & Miller 41
DOCUMENT OF THE AMERICAN VICTORIAN 50
ENGLISH HOUSE BY TWO AMERICAN MODERNISTS, Howe & Lescaze . . . 56

General Features

COVER BY ANTON BRUEHL (Bourges color photo—Condé Nast Engravings)
THE BULLETIN BOARD 17
MEALS FOR MEN, Leone B. Moats 33

RICHARDSON WRIGHT, EDITOR · ROBERT STELL LEMMON, MANAGING EDITOR
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NRA U.S. WE DO OUR PART

VOLUME LXV, NUMBER TWO. [illegible] PUBLISHED MONTHLY BY THE CONDÉ NAST PUBLICATIONS, INC., GREENWICH, CONN. CONDÉ NAST, PRESIDENT; FRANCIS L. WURZBURG, VICE-PRESIDENT; W. E. BECKERLE, TREASURER; M. F. MOORE, SECRETARY. [illegible] AND PUBLISHING OFFICES, GREENWICH, CONN. EDITORIAL OFFICE, GRAYBAR BLDG., LEXINGTON AT 43RD, NEW YORK, N. Y. [illegible] 65 AVENUE DES CHAMPS-ÉLYSÉES, PARIS. PRINTED IN THE U. S. A. BY THE CONDÉ NAST PRESS. SUBSCRIPTIONS, $3.00 A YEAR IN THE UNITED STATES, PORTO RICO, HAWAII AND PHILIPPINES; $3.75 IN CANADA. [illegible]

WHAT'S WHAT IN HOUSE & GARDEN



■ That our First Lady came to the White House well equipped to help solve unemployment problems is proven by our lead article this month. Here Mrs. Roosevelt, herself, tells how some years ago she laid the foundation for a very American industry that gave employment to many people in a New York village. This story comes within our province because the industry is furniture-making, and the furniture is very fine



■ In one respect at least the movies today can be regarded as disseminators of good taste. Most of the sets representing interiors of homes show commendable examples of decoration. On page 26 you find interiors from a sophisticated current attraction decorated in the best contemporary taste. Period scenes, as well, now exhibit fine authenticity, as witness the sets from that Victorian [illegible]



■ We are sure that the present trend back to the romantic past in fashions and decoration will carry along into home activities as well. Such a genteel occupation for idle hands as needlepoint is sure to come back. We have therefore given three pages to suitable designs and the story of how the work is done. Modern designs, by the way, lend themselves [illegible]



■ [illegible] have as well planned a dressing room as his mate. In fact we venture the thought that the efficiency of his dressing quarters is even more important, for the average male has less time for dressing. As [illegible] every collar button has its niche, and as for socks and collars, well, just look!



FOR INFORMATION ON OBJECTS ABOVE SEE PAGE 17

Window shopping de luxe for American antiques

ADVENTURES WITH EARLY AMERICAN FURNITURE

How an experiment in old-time furniture technique worked out

■ **By Mrs. Franklin D. Roosevelt**

An army truck was bumping its way over the road between New York City and the District of Columbia. Unfortunately, the men in charge had not been trained as furniture packers and some of the furniture inside was getting some rather severe jolts.

It was the day before March 4th, 1933, and this furniture belonged to the President-to-be-Inaugurated and his family. It was being taken out of his home in New York City to make the rooms on the second floor of the White House remind him and his family that they had a special interest in a certain kind of furniture even though they were moving into the house owned by the citizens of the United States.

This furniture was made in a shop situated on part of President Roosevelt's land at Hyde Park, New York. Because so many people have asked about this furniture and how this factory came to be, I am writing this little story of its beginnings.

One day a gay party of picnickers was sitting on the banks of a stream—the party consisted of Mr. Roosevelt, Miss Nancy Cook, Miss Marion Dickerman, Mrs. Daniel O'Day, several children and myself. As we ate, we talked of many things. For a long time, Mr. Roosevelt and I had been much interested in rural problems and we had often wondered whether it would be possible to establish some small industries in rural communities. There were several objectives to achieve. At present few farms paid enough to make the ambitious boy want to stay at home; as soon as he grew up, he would invariably drift to a nearby city. This took the best of the young blood out of the community. We thought if something could be done which would give those boys a chance to learn a trade, to earn some money during the year, they could probably be kept on the farm. In this way they would be living at home, helping with the farm work morning and evening, and during busy seasons on the farms they would be able to stay out of the factory for short periods of time.

There was also the problem of the rural women, tied to their homes to a far greater extent than the men, often marooned in winter and much less apt to go to town than the men of the family, even to do the Saturday shopping. As one of my neighbors once said to me, "I haven't been out of this yard in nine months," and yet she lived only five miles from the county seat and her husband owned a car, though he ran it sparingly.

The Home Bureau has done much to give these women interests, but unfortunately our county has never yet been able to launch a Home Bureau and I was anxious to start the people of our village doing various kinds of Early American hand work in the hope that this idea would gradually spread to some of the farms.

So as we were talking over all these problems, Miss Cook suddenly said she thought the spot where we were picnicking would be an ideal place for a cottage, and added that she had a longing to go back to her wood working which she had taught before the War. "Why not start a factory and copy Early American furniture?" she said. At first we did not think of it very seriously, but the plan gradually grew and before we knew it our stone cottage was built, and the little factory back of it, consisting of the cellar, one large work room, a small apartment over it for our caretaker, and one long dormitory containing a shower and which was the place my boys chose to sleep in when we came up to the country for week-ends.

We knew that we would have to have expert workmen in order to set a high standard for our furniture. The next step was a visit to the Metropolitan Museum in New York where the new wing of Early American furniture had just opened. We asked Mr. Cornelius, then in charge, if he thought a venture of this kind had any chance of appealing to the buying public. He took us to Mr. Morris Schwartz who was then mending much of the old furniture in the new



EARLY PINE DRESSER AND MAPLE CHAIRS



HAND-MADE MAPLE CHEST



WALNUT DESK AND RIBBON CHAIR

wing. Mr. Schwartz came over here as a little boy from Russia and worked with a New England cabinet maker who taught him to love good workmanship and all the merits of American furniture. He can tell the age of a piece of wood by passing his hand over it, and he probably knows where every really genuine Early American piece is to be found in this country. He listened to us with considerable interest and some slight scepticism; but he finally invited us to meet him at a rather famous furniture factory. It happened that the owner of this factory, while he used very beautiful designs, was running his business on a purely commercial basis, having the furniture made in a purely commercial way. So when we had finished our visit we told Mr. Schwartz we did not intend to run our business at all in that manner. At this, he almost embraced us and said that that being the case he would gladly help us.

With his advice, we came back and started our furniture business with a few of his pieces, as we had to have some furniture in the cottage. But gradually we have replaced those early pieces of his with things made on the place, and now nothing in the cottage, except the upholstered furniture, is not of our own make.

We started with one workman and Miss Cook. Our first exhibition was held six years ago in our New York house. We sold enough furniture then and had enough orders to take us through the winter. Gradually we grew, taking on some expert cabinet makers, Italians and Norwegians who had settled in the neighborhood, and one expert finisher. Soon the boys of the vicinity began to come in and ask to learn the trade of furniture making and finishing.

We made mistakes, of course. We meant to make this furniture in the way it was made in the early days in this country, when men lovingly built with their own hands the things that went into their homes. So we have in some families today a table made by a young husband for his wife, a corner cupboard to hold her dishes, and a cradle for their first child. He was not always a finished workman, but he worked with loving care, and years of use and constant rubbing have given a finish to the wood which even our greater knowledge can not always duplicate.

We do try to make things in the same way as they were made in those days, with the idea of having them last a long time and become part of the atmosphere of a home. We use machinery for our first processes, the cutting out of the wood, etc., in order to bring down the cost somewhat, but we use the old mortise and tenon joints and we put our things together by hand. We even do our turnings by hand, and while we can not provide the finish of age, we leave no sharp edges and we do not cover up defects with heavy varnish or shellac. The finish is put on gradually, the wood rubbed down between each process with steel wool until we have

On the maple chest at the top of this page are Early American type lamps from W. & J. Sloane and old enameled bottles from Florian Papp. Over the slant-top desk to the left is an antique banjo clock: Ginsburg & Levy. Both the wall papers are fine reproductions of Early American designs by Stratton

brought out all the grain. There is no roughness to anything which leaves our factory. The pieces feel so nice that it is a real joy to touch them.

At first the boys who came to work came simply to spend eight hours, get their pay and leave. Sometimes they would try to introduce their own methods of working rather than follow Miss Cook's directions, but they were always promptly discovered and the finish which had gone on too quickly came off again painfully, and before very long the boys got the idea that good workmanship in itself was something which could give pleasure to themselves. As we passed through the shop they would often say to Miss Cook, "Don't you think I have a good color on this?" or, "Don't you think this piece feels nice?" That in itself was an accomplishment of which we were very proud.

Other industries have grown a little too. Some weaving is now done in the village and it is quite creditable. A little model road-side stand has been built at the turn of the road not far from the Val-Kill factory and perhaps some day other things can be developed. But at present the four women who own the shop, Mrs. Daniel O'Day, Miss Nancy Cook, Miss Marion Dickerman, and myself, feel that we have about all we can handle and Miss Cook, who is manager, has done a remarkable job in cutting down her personnel during the depression years. She has paid expenses, kept her best workmen who are married men and managed to give them a little more than the NRA wages, and a little less than the NRA hours, and to find for those she was obliged to let go some kind of work to tide them over the depression.

Up in the Val-Kill shop we have copied many of the most interesting pieces that are shown in the American wing of the Metropolitan Museum of Art in New York, and one of the most interesting things which journeyed in that army van to Washington was a copy of the chair and bench and drawing table which Thomas Jefferson designed and had made for himself in his own shop in Monticello. And now these pieces live in the rooms which, for a time, President Lincoln, President Theodore Roosevelt and President Woodrow Wilson lived in, each with his own possessions set about to remind him of the home that he had left behind in order to serve his country.

From the little maple tea table in the sitting room at the end of the long hall, Prime Minister MacDonald, Premier Herriott, Prime Minister Bennett, and many other notables from near and far have had their tea, and many of the little tables which hold books and cigarettes, when they talk to each other at midnight—the hour, I believe, when all inanimate things are supposed to come to life—can boast of the interesting people they have seen and listened to in silence since they have journeyed to Washington.



AN EARLY TAVERN TABLE



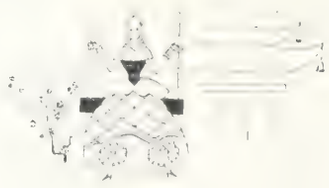
FOR VERY LITTLE PEOPLE



GATELEG TABLE AND SLAT-BACK CHAIR

FURNITURE from the Val-Kill shop can be ordered in any size or woods desired. At the upper right is a maple table that can be used also as a desk. The background is an Early American painted paper from Nancy McClelland. Right, child's chairs and table and very useful gateleg table for living or dining room

Styles that trail depressions



It's a lot of fun, this figuring out what is going to be the next style to loom on the horizon.

Here we are, just getting accustomed to Modernism in its various manifestations—English, German, French, Swedish, Chinese and Classical—and just deciding which of them we prefer, when already some people are curious about what style may lie ahead. Styles in architecture and decoration do change. The tides move slowly and they reach both a high and a low, and it's anyone's guess as to what high or what low they may extend. We can only turn back to the past, search for a corresponding set of circumstances and see how their results might be repeated in our own age.

The past furnishes us with two historic periods of depression and abrupt social readjustment. One was the Commonwealth in England under Cromwell and the succeeding period of the Restoration. The other was the end of the reign of Louis XIV in France and the fifty years following.

The Commonwealth, a Puritan movement, reduced society to the bare necessities of living. Before its arrival, England was building manor houses and filling them with grand furniture and laying out elaborate gardens. The clothes men and women wore were made of rich stuffs and elaborately cut. Their pleasures were luxurious and their corruption rampant. Cromwell came into power, and immediately this obese luxury was exchanged, to use the phrase Raymond Hood recently applied to modern architecture, for the "bare anatomy" of living. Noble gardens were planted to food crops. Furniture was simplified and architecture went into an eclipse. Only the useful was regarded as beautiful. It was an early manifestation of what the Modernist today calls "Functionalism."

With the downfall of Cromwell and the enthronement of Charles II, taste swung to the other end of the pendulum's arc. Luxury appeared again in houses and gardens and furniture and clothes. People spent money freely. The stage completely lost its morals. English society celebrated the return of the King as though it were Repeal Night.

From France Charles brought the contemporary French taste and France, in its turn, had taken from Italy this style that was flamboyant and excessive—the Baroque. In its beginning this Baroque taste was an expression of national pride. It sprang up in Italy as that country, grown proud over its accomplishments in the Renaissance, looked backward to the glory that had been Rome.

Quite a different set of circumstances surrounded the second depression. At its height the reign of Louis XIV had reached the apex of luxuriousness. Versailles, Marly and half a hundred other grand estates and palaces attested to the taste of the time. The last fifteen years of that reign saw a corruption set in. Badly defeated on several fronts, the King lost that dazzling glory which once had surrounded him. The court began to drift off. Landowners, scenting trouble ahead, retired to their country places. Agriculture was neglected. The glories of furniture began to show wear and neglect. Much of French life was obsolescent, and no one could see an end to the depression.

Then from the East came a new taste. Missionaries and traders, homing from China, told of the houses and gardens and furniture of that far-off land. The Chinese taste became the rage, and from it developed the Rococo. For fifty years the Rococo dominated the art, amusements and viewpoint of the people. Men and women who had been sorely disillusioned by hard times built for themselves a fanciful world in which to live and work and play. The symbol of it were those paintings of Fragonard and Hubert Robert of lovely ladies in swings.

True, it was a false world and eventually it led to the most horrible of revolutions, but while it lasted it was amusing, luxurious, playful and highly decorative.

Thus it seems that the taste of society either changes abruptly from graceless Puritanism to Cavalier pompousness, or else, having tasted the fruit of luxury, it deceives itself with imitation fruit.

Since history never repeats itself exactly, we cannot expect our own post-depression era to match point for point those that happened in the past. Yet there are many parallels. That we have had our depression, there is no doubt. That much of modern design we see about us is, in a sense, a Puritan taste, is also without question. The modern designer, whether he fashion chairs or plan skyscrapers, first rid us of non-essential gew-gaws and then sought a more direct and sincere statement of his esthetic beliefs. It is a tribute to his sincerity and to the fundamental truth of his canons that it can be applied as well to new design as to old. Functional Modernism and Classical Modernism alike demonstrate that fact.

We are also evidently in for an era of nationalism of the sort that bred in Italy the Baroque taste. On the other hand, we have quantities of people, who, disillusioned and not too hopeful of the future, would gladly welcome a Rococo world in which to live. There are still plenty of ladies who prefer swings to subways and plenty of gentlemen to set them swaying underneath the trees.

Whether the style that lies ahead of us in the distant future be Baroque or Rococo, no man can say. So long as Modernism maintains the purity of its motives, it will remain a popular taste. Should it succumb to excesses, it must follow the same decline that other styles experienced when they compromised their beliefs. At present it has vigor, directness and is widely adaptable. It is the taste that young America is accepting and will accept for some time to come

—Richardson Wright



Dramatic entrance in black and white

Sloane's House of Vents opens to this [illegible] hall [illegible] and white with red stair carpet for accent. On one side stairs rise in graceful arcs; other walls are enlivened with decorative doors. Flanking the entrance to the living room, with its effective pediment and pilasters, are doors with grisaille panels. Black and gold Directoire chairs; black and white [illegible] Ross Stewart of W. & J. Sloane, decorator

DECORATION PASSES ITS SCREEN TEST







"DINNER AT EIGHT"—METRO-GOLDWYN-MAYER

THE NEW importance of decoration in movieland is illustrated in these sets conceived by Hobe Erwin for two recent pictures. In a contemporary bed-sitting room, in a formal town house—of which three views appear here, a stylized Empire was used—walls draped in moiré caught back at corners to reveal a shell collection in niches

WITH FLYING COLORS





FRANKLY historical is the background for "Little Women," Louisa May Alcott's own living room having been copied for the middle-class home of the Marches, below. Above, stair-hall with roundabout and tiled floor, and left, sitting room with flowered carpet and baroque chairs characteristic of the 1860's, in home of wealthy Aunt March



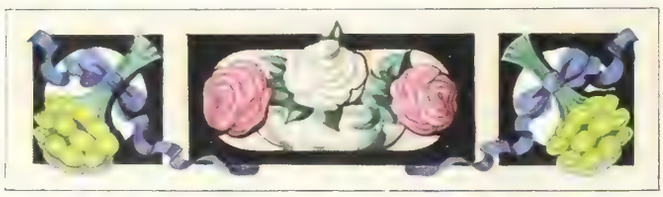
"LITTLE WOMEN"—RKO-RADIO PICTURES

MODERN PATTERNS BRI

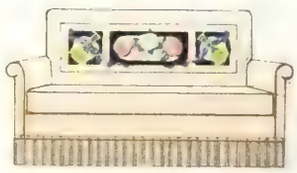


THE trend in needlepoint is exemplified by the motif for wall hanging or fire-screen above, titled "House and Garden." Ruth Reeves, designer. Alice Maynard

ALSO in the modern manner but more literal is the treatment of the "Lady with Siamese Cat" in the wall panel at the right, by Ruth Reeves. Alice Maynard







THERE'S something especially feminine about embroidering flowers which is why the rose-covered Victorian sofa panel above is excellent atmosphere for a lady who wants to act the clinging vine. This design is by Robert Locher who also conceived the wreath at left to make those modern chromium and glass tables more interesting. It fits under a glass top with mirrored center and border. Sarah Hadley







NEEDLEPOINT patterns to be used in the decoration of period chairs take more conventional forms. Above. Fruit on seat pad of Hepplewhite chair. Robert Locher, designer. Sarah Hadley



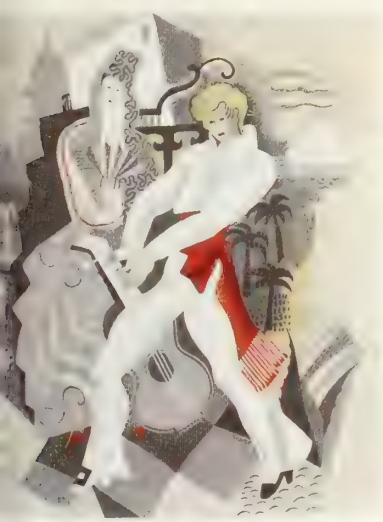
LD STITCHES UP-TO-DATE





PERIOD designs of a geometric character lend themselves very well to modern interpretation in needlepoint, and their simplicity makes them particularly suitable for the beginning needlewoman to work on. Above. A medallion of Adam derivation adapted for use on a contemporary chair by Robert Locher: Sarah Hadley

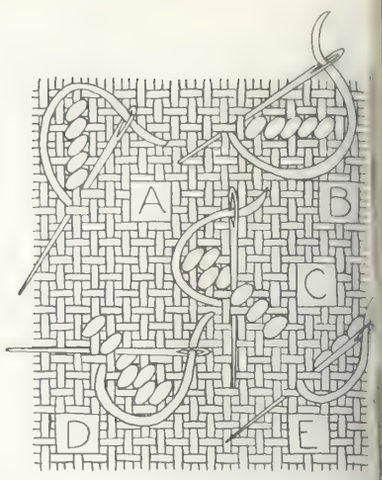
In contrast to this type of work is the elaborate, abstract motif for a wall-hanging, following the modern school, at the right. By Ruth Reeves. Alice Maynard





NIMBLE-FINGERED bibliophiles now put portraits of their favorite literary characters on the library furniture. Left. *Anthony Adverse* on a chair back, by Ruth Reeves. This is [illegible] Maynard

All needlepoint designs on these two pages may be ordered in various sizes from the different shops mentioned. The book subjects are created individually by Ruth Reeves through Alice Maynard



First principles of needlepoint stitchery

By Christine Ferry and Mildred Mowll

Interest in the doing of needlework for upholstery purposes, during recent years, follows the trend toward interior furnishings reminiscent of earlier periods and responds to the need of suitable upholstery fabrics for the quantities of antique furniture which have been imported into this country, the heirlooms of the American Colonial period and the reproductions which have been made from them. In occupying herself with this stitchery, the woman of today is but emulating countless generations of her ancestors, much of whose leisure was engaged in this form of artistic self-expression.

Although various types of needlework may be suitably employed in the development of upholstery fabrics, two are of major interest because of their durability, technical simplicity and usability under varying conditions—needlepoint and bargello—either one of which is not necessarily restricted to any particular period, but when developed in a design harmoniously related to the furniture piece it is to cover, may suitably be used with many different styles of cabinet work. Both are done in woolen yarns on a canvas ground which counts the same number of threads to the inch vertically and horizontally and is completely covered by the stitchery. But here the similarity ceases, for the technique of needlepoint is quite unlike that of bargello work, the stitchery covers the surface much more slowly and one differs very radically from the other in the matter of design.

Commercial interests have been quick to take advantage of the trend toward this form of decorative stitchery and as a consequence the market has been flooded with material inferior in quality and unsuitable in design for its intended purpose, yet having value in the eyes of the uninitiated merely because it is imported. Fortunately for the woman of discriminating taste there are usually to be found in every large center designers with a knowledge of stitchery technique and historic precedent in the treatment of decorative motifs, who will prepare suitable canvases.

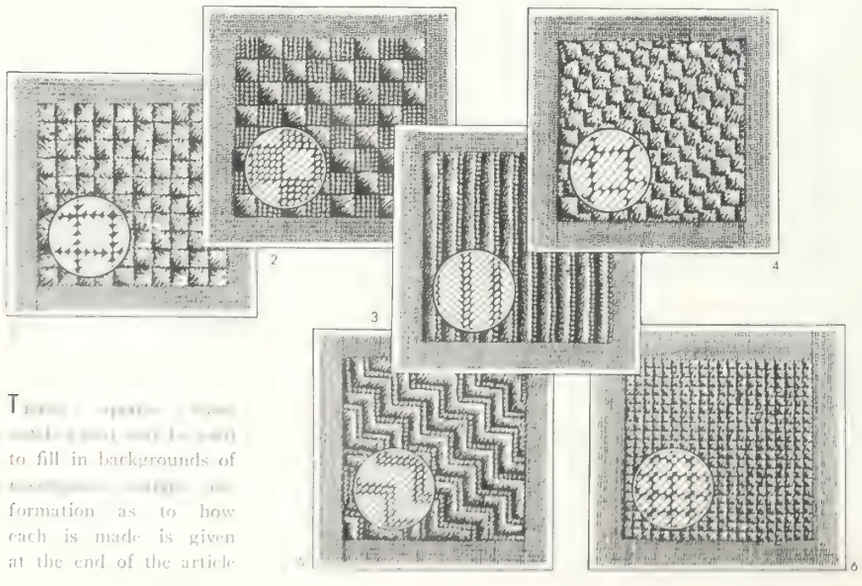
It is impossible to lay too great stress upon the importance of using a sturdy linen canvas for the foundation of needle-made upholstery fabrics. The French canvas that is most suitable for this purpose usually retails for about $4 per yard and is 36 inches wide.

Needlepoint, done in half cross or tent stitch, is of all embroideries the nearest akin to tapestry because of its flat, even surface. Landscapes, floral and geometric forms and the costumes, coiffures and features of the human figure are all realistically effected with this stitch. Although associated with the furniture of different periods and nationalities, needlepoint is conceded to have been brought to a high degree of perfection by the ladies of the French Court during the reign of Catherine de' Medici, and it is to the skill with the needle acquired by Mary, Queen of Scots, while wife of the French Dauphin, that much exquisite needlework now treasured in important English country houses is accredited.

Tent or half cross stitch slants diagonally upward from left to right over one thread, or, more correctly expressed, across the intersections of upright and horizontal threads, which are wrapped together with the diagonal stitch. In some instances the designs which come to us from France and other European countries are applied to a double thread, or railroad, canvas, in which case the slanting stitches are worked over each pair of threads and the work is slightly raised, with a filling thread laid horizontally along each "railroad". Canvases prepared in this way are usually worked horizontally back and forth, first in one direction and then the other, but with the slant of the stitches always diagonally upward toward the right.

While this horizontal method has its followers, the direction of the stitch tends to pull the work off the square, produces a ribbed effect and the resulting texture is not so firm and durable as when a single thread canvas is used and the stitch taken over one thread and under two as the work proceeds diagonally back and forth in the manner illustrated in detail by the diagram at the top of the page—a method which results in overlapping stitches on the back of the work and adds to its strength and durability.

This stitch may be worked vertically, as in A, horizontally, as in B, or diagonally, as in C (which shows the downward progress from left to right), or D (showing the upward progress from right to left), or E (showing the upward progress from left to right, a process (*Continued on page* 64b)



T
to fill in backgrounds of
formation as to how
each is made is given
at the end of the article



Mirrored sunroom for night and day



ORIX DURYEA

THERE are additional [illegible] views on all sides of this room as one wall is mirrored and the remaining sides are hung with glass doors which disappear into columns to give unobstructed views. Em- [illegible]

THE SCHEME is cobalt blue and white. Chairs, [illegible] white leathers. Floor, blue rubber. Furniture is arranged for dining, cards and conversation. Judge James A. Foley's Southampton home

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BRUCE & DAVIDSON PHOTOS CONDÉ NAST ENGRAVINGS

GLASS screens, brilliantly decorated with under-sea motifs in chartreuse, with black accents, line a dressing room in Mrs. George Backer's house in Oyster Bay, L. I. Due to ingenious lighting, these decorative designs are vividly shadowed on the walls behind. Tropic fish disport in the glass dressing table pedestals. Designed and executed by Allen Saalburg. Diane Tate and Marian Hall, decorators

Decoration turns again to tropic seas

MEALS FOR MEN



By Leone B. Moats

STYLES change, tastes vary with the times, but women never cease to like he-men—in the long run it's virility that gets them. And if you doubt it, look at the trio of movie idols that are panicking the ladies these days: Gable, Raft, Brent, all three tough, knock-'em-down, drag-'em-out he-men. That's what women admire, to the point of professing to like all manly tastes; and yet they persist in serving their own husbands dainty food.

You can't appease a man's appetite with a fruit salad or a bit of fluff like marshmallow-date whip, and yet women continue to overlook this fact and go right on serving dishes that have no relation to muscle and brawn. In fact, when it comes to making out a menu they fall into the same error that they do when selecting a wardrobe, that is: considering only feminine tastes. Keep your dainties for women's luncheons but remember that where such delicacies as squab leave a man cold, the very mention of corned beef hash with a poached egg on the top will bring a gleam into his eye.

If you make any pretense of catering to the masculine taste keep to broiled and roast dishes, vegetables cooked without sauces, salads with French dressing and desserts on the order of pies and shortcakes. In other words, simple, rather coarse fare. No matter how cultured and refined they may become, nor how far they've traveled from their football days, men's tastes practically never change; the same plain old garden variety of cabbage served in any form continues to please them more than the most beautifully creamed French peas.

Man is essentially a carnivorous animal. Keep it in mind and select lamb chops, beefsteak or roast beef rather than chicken or birds when you are ordering for him. And remember that, in spite of Dr. Hay, to most men no meal is complete without the good old potato in one form or another. You may be so refined that you shudder at the very mention of a strong cheese, but you'll do well to make one more sacrifice in a good cause and have it on your table once in a while rather than have your husband leave home in search of food more to his taste.

The masculine ideal in the way of menus starts with soup, goes through meat and potatoes or fish and ends with a salad, crackers and cheese and a demi-tasse. A sweet tooth might vary it with ice cream, apple pie with a slice of cheese or stewed fruit, but that's a general outline of what the majority of men really like to eat.

Did you ever stop to think that the specialties in men's clubs are always dishes like beefsteak and kidney pies or roast beef and Yorkshire pudding? That at the café in New York most famed for its food the one item on the menu that all the men remember is something called a Brizzola Steak? And that this is the kind of food they serve in England where everything is done to please the man?

Perhaps the reason one so seldom meets up with one of these simple dishes in private houses is that they're very hard to make. At first thought one would imagine that a small child would know how to cook a steak, while actually it takes an expert to cook any form of simple food, from a soft-boiled egg to a lamb chop. The heat of the stove has to be just so, the timing must be correct to the second, and above all, the seasoning must be perfect. And that is the real test of a great cook. It's the maid-of-all-work type and the amateur who has to depend upon a gooey sauce to cover up food inexpertly cooked.

Here are the recipes from among which I make up the menu when the masculine taste is to be pleased.

PETITE MARMITE

This is another soup which should always be served in an earthenware casserole:

Take a clear consommé and add to it cooked peas, string beans, onions and finely chopped pieces of breast of chicken. Pour into individual casseroles and place in each casserole two of the thinnest slices of French bread (crust and all) and then sprinkle with Parmesan cheese and place in the oven for two minutes.

OYSTER STEW

Although this is one of the favorite dishes of America, few of our cooks know how to do it just to the right point, as, after all, oysters should never be cooked, but merely heated.

Ingredients: one qt. oysters, one qt. liquid made up of oyster liquor and water; milk and cream, or all milk or all cream; one-quarter cup of butter.

The real way to make the stew is to heat very hot the seasoned liquid part of the soup in a double boiler *apart*. Heat the quarter cup of butter and drop the oysters into it, just barely letting them get heated. Then add them with the butter to the hot liquid mixture, allowing them to get thoroughly heated through, but never, never cooked.

Serve in deep porcelain bowls with hot toasted crackers.

ONION SOUP

To make four portions use one-half lb. of onions, one qt. of strong beef or chicken stock, two tablespoonfuls butter, one tablespoonful olive oil, four slices of buttered, dried bread, four heaping tablespoonfuls of Parmesan cheese.

Heat the stock in a double boiler. While stock is heating, sauté the onions, which have been sliced into half moons. When a citron color and almost transparent, put them in the double boiler with the chicken stock. Cook the onions in the stock until very, very tender. Season, and then ladle the onions into the waiting casseroles, pouring in as much of the stock as each casserole will hold. On top of each, place a slice of the dried bread, first spread with butter and a heaping tablespoonful of Parmesan cheese. Place in oven until the cheese is brown and serve piping hot in same casseroles.

PLANKED STEAK

This is one way of cooking a steak which practically all men and women like.

The first secret is your plank. It must be of oak, one inch in thickness, well oiled and warmed in the oven before using. Then have at least three fresh vegetables, vapor cooked with hot butter over them, to be used to surround the steak when served.

Take a tender two inch thick steak; trim off all excess fat and wipe well. Broil for eight minutes on a rack in a broiling pan which has been greased with fat. Sear quickly one side and then the other.

Butter the plank and arrange very close to the edge a border of mashed potatoes, if possible using a pastry bag and rose tube. Take the steak from the broiler and put on the plank; then place it in a very hot oven and bake (*Continued on page* 65)

The orderly male or how an architect plans for his own furniture comfort









THIS furniture designed by William Lescaze, modern architect, for his bedroom, will make every woman green with envy as the plan and arrangement of chest are the last word in efficiency. Above: An orderly male

EQUAL comfort surrounds the bed. Within reach is a bookshelf, a good reading light concealed in the section above, and on either side ingenious shelves and tables. All furniture is pear wood, with chromium hardware



Modernism is the answer for a man's dressing room

IT'S DIFFICULT to improve on the modern style for a man's room, as simple modern furniture, such as is used in this smart dressing room in the New York home of Walter Naumburg, is comfortable, good to look at and live with, and essentially masculine colors here are also practical and different. Diane Tate and Marian Hall, decorators

FURNITURE is white lacquer with simple black handles. Walls are white, the floor dark, covered with a deep blue and white hand-woven rug. Curtains and chair coverings are of dark blue chintz with a design of white horses. Venetian blinds are white

THE simple white marble mantel with chromium andirons and fire tools is backed by a mirror panel which reflects the clothes cupboards lining the other side of the room. Below is a practical arrangement of drawers, closets and a dressing table





When flowers serve as decoration

By Albert Richard Stockdale

FLORAL arrangement is one of the most definitely recognized factors in the modern interior. The presence of a bouquet of flowers in the room gives relief from furniture and fabric, and is conducive to a sense of freshness. Its fragility deters the effect of a stilted atmosphere, especially so when judiciously arranged.

Flowers have played their part in vases very well for many years, yet their possibilities as decoration are seldom used to the best advantage. Their individuality is somehow lost in most of the ordinary arrangements into which they are forced. And since they are the embodiment of fragility, why not give them their proper placement: lovely petalled forms enhanced by discriminative arrangement; complimented by combination with leaves and grasses? For with the careful placing of these embellishments, the effectiveness of the whole bouquet is made more evident; and the completed bouquet has a more decorative finish.

To gain the unusual, the choice of leaf forms is most important. Leaves that are patterned with stripes and spots, or those of a tapering slenderness, always accomplish a great deal toward effectual arrangement. It is unnecessary to use the leaves attributed to the flower. Very often the flowers retain more individuality by the loss of their native foliage; while at times by removing only those leaves which do not compliment the linear growth of flowers and stems, the effect is more pronounced because of its simplicity. However, the amount of foliage used should be in minority of mass to contrast with the profusion of flower forms. Very interesting results are obtained though, in which the foliage becomes the dominant feature, while the flowers, if used at all, become simply the note of variation.

Grasses also play a very definite part in most floral arrangements. Their usage preserves an insouciant charm; while complimenting the more solid forms of leaf and flower. It is surprising to note the change of appearance in a bouquet when grasses are added to it. Their delicacy and slenderness subtly influence the whole character of the decoration and render it pictorially formal, with a bucolic gesture. Wheat, Timothy, Barley beards, and Oats are a few variations of this necessary element.

Formality in the bouquet must be achieved by the appearance of a natural arrangement, the best effects being obtained by the careful placement of each unit used. There is very little character in flowers massed as a color accent alone. And it seems incongruous that they should be used in decoration as anything but flowers —fragile, alive, perfect in form—to be arranged with effective abundance but without hampering the individual perfection of each bloom.

One part of the bouquet should be more dominant in placing than the rest. This can be accomplished by a heavier massing of blooms, or else by the combination of the principal flowers with contrasting forms or contrasting color. The balance being obtained by a repetition of these units to a lesser degree. The openings between the stems should also be considered, as too much sameness in spacing destroys the unity of the arrangement. This principle should also be

(Continued on page 60)

ON this page is a scheme of Petunias, Agathea, Wheat and Foxtails. Opposite: upper left, Dahlias, Fuchsias, Pampas Grass and Barley; upper right, Poppies, Shasta Daisies, Grasses and Barley. Lower left, Anthurium and Calla Lilies; at the lower right, Magnolias, Barley and Wheat



The proud Clematis clan unfurls its flag

By J. E. Spingarn

SEVERAL English garden lovers have told me that what they missed most in America was Clematis. They were used to seeing a large mass of some lovely large-flowering hybrid like Comtesse de Bouchaud or Lady Northcliffe on a trellis or against the stone wall of the garden, and houses wreathed in circling bands of *Clematis flammula* or *montana* and its varieties; and here, except for the inevitable Japanese Clematis, *C. paniculata,* and an occasional *Clematis jackmani,* or a sickly specimen of some nondescript sort, there are virtually no Clematis at all.

It is true that even in England Clematis are not as much in evidence as they were in the last century, when new and ever more beautiful varieties were being created by the hybridists, and when an enthusiast wrote, "We shall find them unsurpassable, so much so that even the climbing rose must for actual display sink into the shade when compared with the glowing colors of the Clematis." But the interest is still widespread there, and the enthusiasts and collectors are still numerous, as is obvious from the fact that one English nursery offers nearly a hundred varieties, and several others offer fifty or more.

Why is it that these beautiful plants are so little grown in American gardens? There are several reasons, but perhaps the most important is soil acidity. Most of the gardens near New York, Boston and Philadelphia, which may be said to set the standard for the rest of the country, have soil that is more or less acid, and nearly all Clematis are lime-lovers. They will wither in sour or acid soil, and even in neutral soil some of them will never appear at their best. When gardeners learn that liming the soil generously will accomplish marvellous results, perhaps we shall be able to tell another story.

Probably another reason is the embargo on the importation of foreign plants. In the golden days before the World War and Quarantine 37, one American nursery offered some sixty varieties; now it has only a quarter as many, and only a very few other nurseries have more than half a dozen. It would seem that America is still dependent on European propagators and hybridists for some of its most interesting plant material.

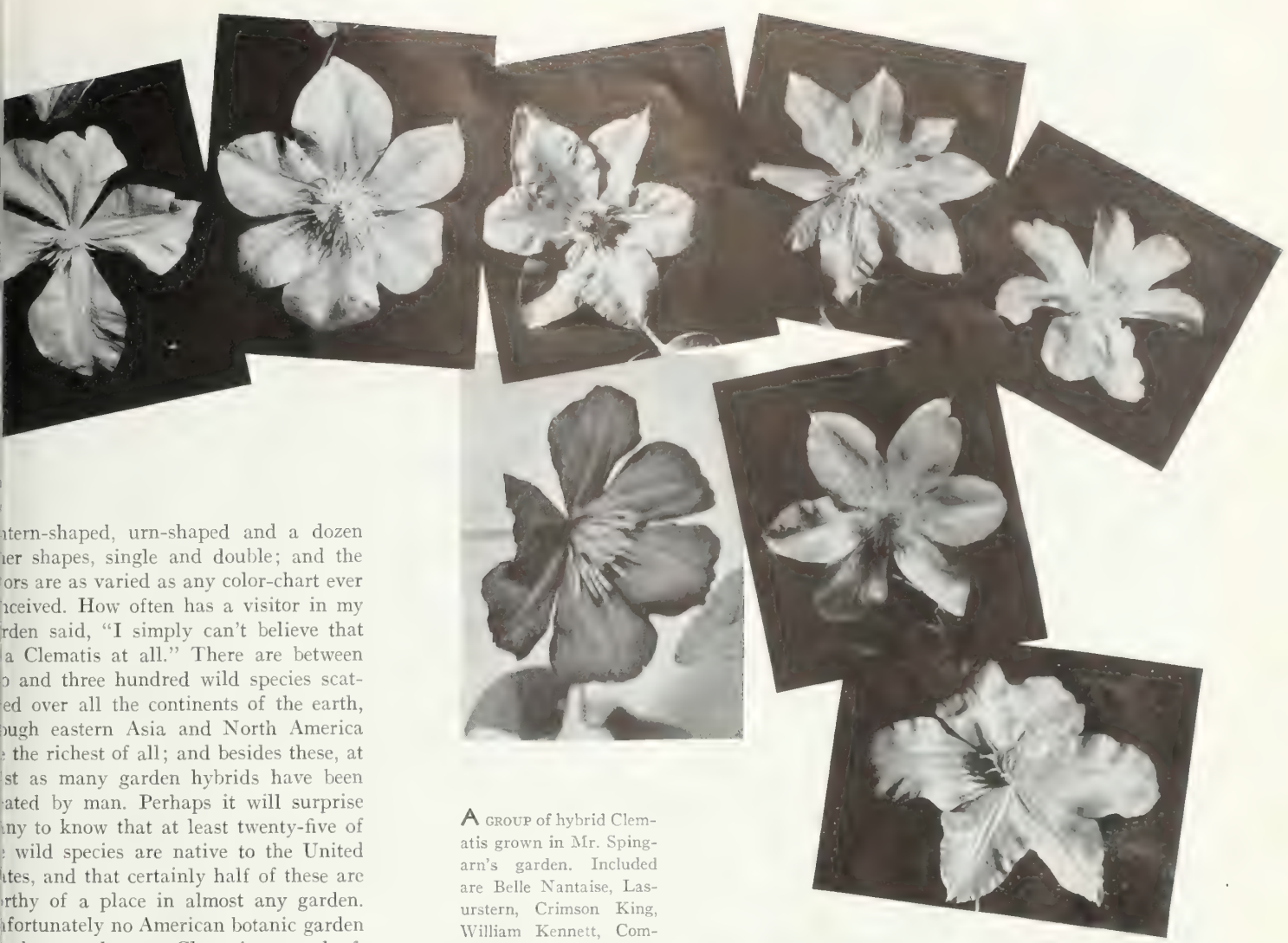
Finally, there is the question of diseases. Many a gardener has tried to grow Clematis, and been finally conquered by the microscopic nematode that attacks the roots or, worse still, the fungus that causes stem-rot and leaf-spot. Some day the plant pathologists, instead of merely giving us Latin names, will find prevention or cure for these troubles, and restore to American gardens a whole genus of noble plants now so unjustly neglected. But in the meanwhile it should be remembered that these diseases hardly trouble the small-flowering species at all; and even the large-flowering hybrids on which they delight to prey can be made so sturdy by growing in a well-prepared soil that no disease gives them much trouble.

Few Americans realize what a wealth of material Clematis offer not merely for house and garden, for trellis and fence and stone wall, but for the shrubbery, the wild garden, yes, and even the rock garden as well. They are of every imaginable shape and color. They come in panicles and in single flowers, in small, medium-sized and large flowers, platter-shaped, bell-shaped,



CLEMATIS MONTANA RUBENS





A GROUP of hybrid Clematis grown in Mr. Spingarn's garden. Included are Belle Nantaise, Lasurstern, Crimson King, William Kennett, Comtesse de Bouchaud, and Madame Edouard André

ıtern-shaped, urn-shaped and a dozen ıer shapes, single and double; and the ors are as varied as any color-chart ever ıceived. How often has a visitor in my rden said, "I simply can't believe that a Clematis at all." There are between o and three hundred wild species scatted over all the continents of the earth, ough eastern Asia and North America the richest of all; and besides these, at st as many garden hybrids have been ated by man. Perhaps it will surprise ny to know that at least twenty-five of wild species are native to the United ıtes, and that certainly half of these are rthy of a place in almost any garden. ıfortunately no American botanic garden arboretum has any Clematis to speak of, rgely because the soil of most of them ıds to be acid; but despite this handicap, rely some of them should not be content til they have at least as many as the hty or ninety species growing in Engıd at Kew.

The showiest members of this far-flung n are the large-flowering hybrids that ve come into being since the sixties of last century. They fall into two sharply stinguished groups, the early flowering d the summer and autumn flowering. ıe first of these are hybrids of a Chinese ecies, *Clematis florida,* or a Japanese ecies, *Clematis patens,* and all bloom on d wood, so that they are less adapted to r New York and New England climate an the varieties that are less harmed ıen cut back by Jack Frost. It is in this oup that we find the double varieties, ch as Duchess of Edinburgh, a double ite and fairly hardy, and the much velier but slightly less hardy Belle of oking, a delicate bluish-mauve or silverıy, introduced by Jackman in 1881.

The second group of hybrids, which oom in summer and autumn, is chiefly own to us through the widely diffused *lematis jack-* (*Continued on page* 72)



ABOVE, *C. veitchiana.* Right, fruiting heads of *C. troutbeckiana.* Opposite page: Countess of Onslow, and double Belle of Woking. Wall is in Mrs. Charles H. Stout's garden. Helen Swift Jones, landscape architect

A CLEMATIS IN SEED



Modern setting for Katharine Brush

In this exciting circular setting—combination studio-library—Katharine Brush writes her alluring tales. Walls, California redwood burl with German silver moldings and green leather waiscot welted in black. Chairs are black satin corded in green, t desk redwood burl with green leather top. Carpet is green a black. Joseph Urban, architect. Irvin F. Scott, associ



OLM - PHILLIPS

NOEL & MILLER, ARCHITECTS

THE LONG ISLAND HOME OF FRANK M. GOULD REFLECTS THE TRUE GEORGIAN

ENGLAND at the beginning of the 18th Century was still under the spell of the Renaissance. The Classic Orders with their rules of proportion, balance of masses and emphasis on simplicity dominated the architects. The new century was ushering in changed ideals as to what made a home. House plans began to take the logical patterns that have endured practically to the present day. Put together, these two factors brought the Georgian house into being, and made it such a fine home that its popularity has lasted through the years.

The typically Georgian residence of Frank M. Gould at Spring Harbor, L. I., demonstrates the qualities that have endeared this style to generations. A first impression takes in the dignified simplicity and homelike atmosphere of the place. Walls are natural color stucco. Proportions are restful and the eye focuses easily on the central doorway with its substantial, pleasantly ornamental classic detail. Inside is a house-depth hall that opens at the end to a paved terrace. To the right of the hall is a sitting room that also is house-depth and beyond, in the wing, is a very large living room.

At the opposite side of the house, opening from the entrance hall, is the stair-hall with a magnificent circular stair. Behind this is the library. The dining room, facing the rear, is gained either from the library or by way of a loggia next to the stair-hall. The outer end of the dining room opens to a long dining porch. Service rooms occupy the wing that projects to the front.

On the second floor are five masters' rooms, each with bath, an owner's suite of bedroom, two dressing rooms and two baths, and five servants' rooms. The third floor provides a large playroom and two more guest rooms.

Noel & Miller were the architects of this residence. Innocenti & Webel, landscape architects





THE Georgian rooms on this page are in the home of Frank M. Gould, Cold Spring Harbor, L. I. Opposite the fireplace side of the drawing room, shown on the next page, is the long wall above with three graceful arched windows hung in white damask. The pair of rare Regency consoles is made of gilded pine with Griffin bases. Pierre Dutel was the decorator

THE architectural background in the dining room was copied from an 18th Century room in Alexandria, Va. Both ends are papered in Chinese rice paper, reproduced from the original, with the woodwork finished robin's-egg blue. Peach brocade curtains pick up colors in the paper and the antique Chippendale chair seats are



NYHOLM-PHILLIPS

PIERRE DUTEL, DECORATOR

DOMINATING the fireplace side of the drawing room of Mr. Gould's Long Island house is a beautiful Georgian mantel breast of pickled pine. Walls are white glazed with pale chartreuse; curtains and sofa are in oyster white damask and there are many off-whites in the accessories. Rug is an 18th Century needlepoint design carried out in soft colors

Rooms in the fine Georgian tradition

House & Garden presents a portfolio of furniture showing latest developments in modern design



ENGLISH MODERN



CLASSIC MODERN

NGLAND sends the dramatic group opposite esigned by Arundell Clarke, the English dec- rator who has recently opened a shop in Rockefeller Center. Pieces are black and white acquer with a smart absence of ornament. Plates, black and platinum bands, glasses, paque white bases: Arundell Clarke; center- iece of rectangular crystal vases: Mrs. Eh- ich; napkins monogrammed in black: Mosse. Vases: Rena Rosenthal; mirror: Macy's

CLASSIC-MODERN, that alluring phrase which links the past with today, is the style of the furniture above made by Kittinger. Derived from Empire sources, it is given new life by modern treatment and color. Against dark walls, such as this deep blue background, these white pieces with gold and black details are enormously effective. The charming mantel accessories, mirror and Aubusson rug: Josephine Howell. Right. The same style in black and gold



Chinese-Modern — latest in furniture

Chinese-Modern combines [illegible] details from the Flowery Kingdom. Above, New Baker pieces, mahogany, crystal and chromium [illegible]

The [illegible] one of Donald Deskey's mass production designs for Valentine Seaver, plainly shows its Eastern influence. This piece of a set is English Sycamore with red lacquer details and black handles

Modern American design created by Donald Deskey

DONALD DESKEY, well-known for brilliant design in home furnishings, is responsible for this new furniture. In addition to special order pieces, Mr. Deskey's collaboration with leading manufacturers enables you to obtain his fine designs at moderate cost. Right. Bedroom pieces of satinwood and ivory lacquer made by Widdicomb



BELOW is a long chest of drawers designed by Mr. Deskey for the living room in J. M. Witt's New York home. Made by Schmieg, Hungate and Kotzian of Macassar Ebony, with black lacquer base and recessed handles, it is an outstanding example of modern design. The rug is also Deskey, in taupe, plum and beige stripes



ANTON BRUEHL

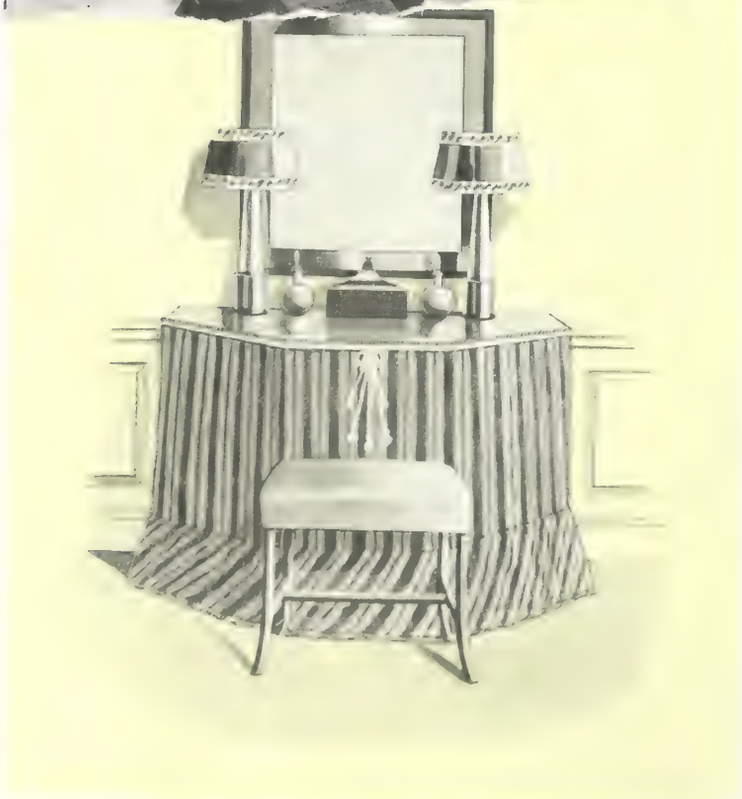


SLEIGHT-OF-HAND TRICK

You don't have to be a master magician to pull a dressing table out of a work basket. Agnes Foster Wright designed these six for the woman who is handy with her needle. For "The Hamburg Petticoat," at left, cut four panels of white chintz—two front panels narrower than two —curved at bottom and finished with two 1¼" ruffles, pink and one green. Gather at top. Between panels let petticoat of three 4" ruffles of Hamburg lace show

lower left corner is "Metallic Paper and Net," a agonal table with full skirt of black and white net over lining of black sateen. Two-thirds down, is put onto the skirt on the bias. A narrow gros- deep cerise ribbon holds in fullness at top, ending r wooden balls at center. On the top of the table is liant cerise metallic paper. The same paper makes a or the mirror. Accessories are black, white and gray

URKISH Towel and Tin" is directly below, draped with 4" black and red, diagonal striped toweling put on with scant fullness. Tape weight at bottom makes it hang flat. The table top is edged with a 4½" scalloped trim cut out of tin and the whole painted red. The bench is wrought iron and wire with a tin top, and is also red. Tin scalloping frames the mirror. Accessories are modern glass. This design would be especially suitable for a cabaña





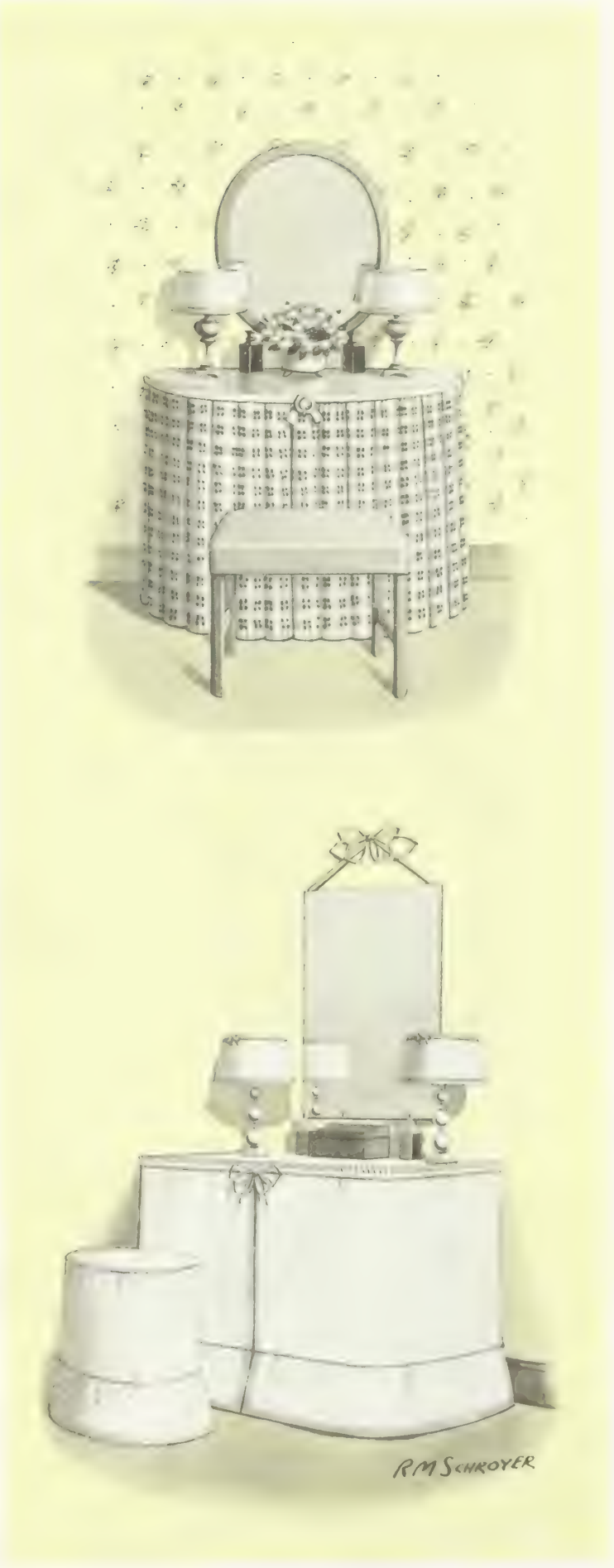
TH A DRESSING TABLE

To the right is "The Scotch Kilt"—thin wool, orange and brown plaid, put on a semi-round top in large, straight and well-tailored 3″ box pleats. A wool braid, such as is used to bind rugs, is drawn around the top and passed through a round silver buckle. The table top is covered with thin, dull green velveteen under glass. The mirror frame and oblong bench are painted dull green, the latter with a green velveteen pad. Lamps are pewter

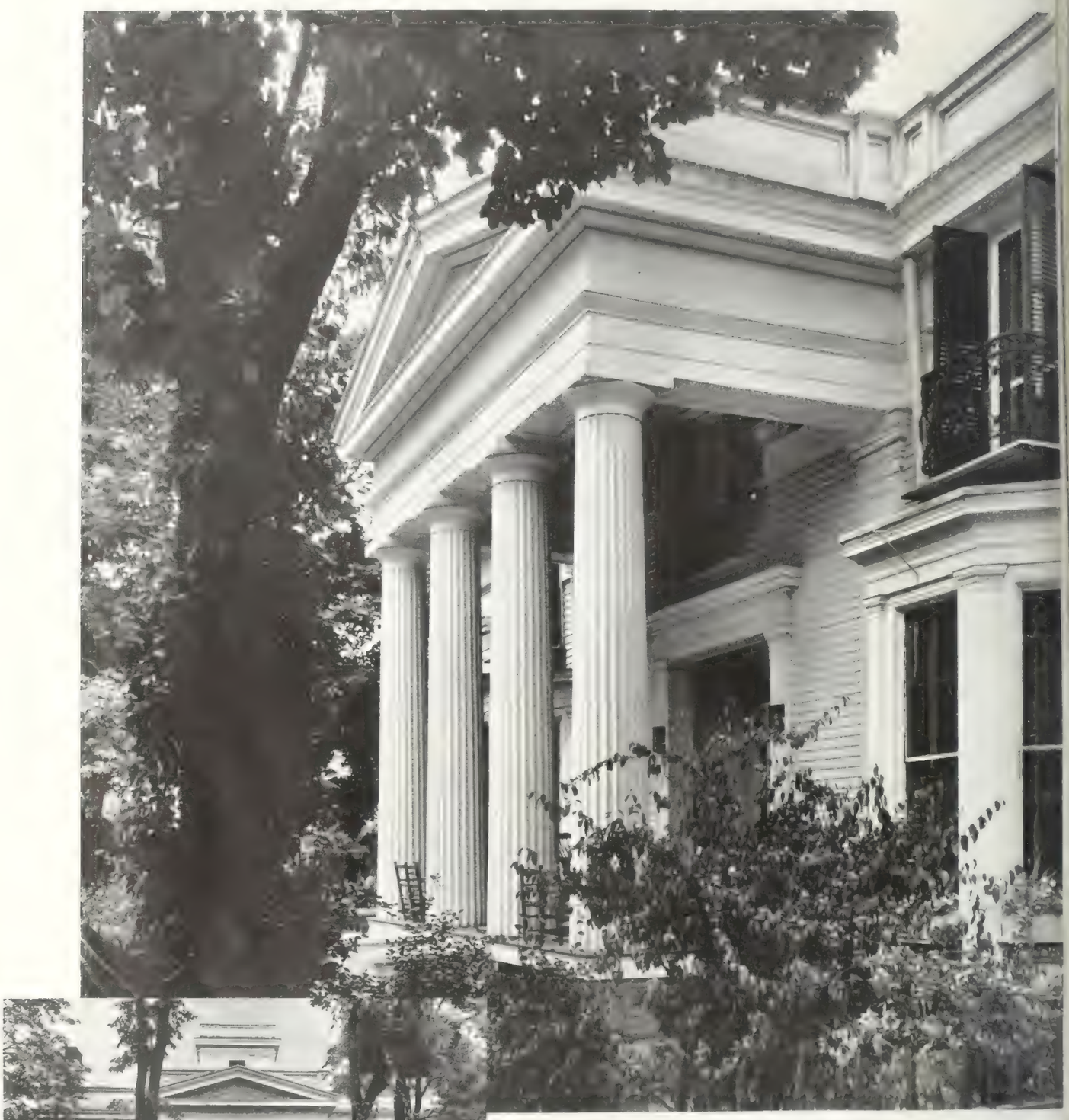
"White Holland and Yellow Straw" is the table in the lower right-hand corner. The oblong top is covered in white striped holland. The skirt, of the same material, is lined with bright yellow, glazed chintz. The top, faced back, reveals the yellow, which also shows down the front edges and along the bottom below a 7″ bias circular flounce put on with yellow cord. Around the top edge wind a yellow and a white band of hat-makers' 1″ straw

A two-piece skirt of red, blue and white quilted gingham trims the red-topped semi-circular table below, called "Buttoned-Up." Front edges and bottom of the skirt are scalloped and bound and the two parts overlapping fasten with large, blue bone buttons. Three cotton tapes—red, blue and white—hold top of skirt. Mirror frame is covered with the quilted material. Detailed instructions for making a typical dressing table are given on page 64





DOCUMENT OF THE AMERICAN VICTORIAN





To find a [illegible] house [illegible] is not [illegible] for the Victorian Museum. Above is a simple [illegible] of the first order, but that describes what is to be found with the home of Mr. and Mrs. Hiram G. Todd, Saratoga Springs, N. Y. It is a real [illegible] of the Victorian era.

The house is a fine example of Greek Revival, popular in the early Victorian years. It is classically simple, with stately columns supporting a triangular pediment, [illegible] crowned by a squarish cupola. The architect was [illegible] Esq. [illegible] in the early life of the [illegible]





THESE pictures show the spacious hall, dominated by a stately double staircase of mahogany. Interior doors and all wood trim are designed in somewhat classical feeling and finished in rich golden brown. On the floor is a deep pile honey color carpet with crimson border. The mahogany sofa is covered in the same tone. Lighting fixture is adaptation of Colonial type, hanging from plaster coronet



brown, glazed, that blends with the woodwork. Side chairs are of mahogany with seats covered in striped taffeta. Under the present carpet is the original floor covering of deck canvas, stenciled in a floral design. Jones & Irwin were the decorators









JONES & IRWIN, DECORATORS

BEGINNING THE SECOND HUNDRED YEARS

As was often the Victorian custom, the drawing room in the Todd house is in reality two rooms, in front and rear parlor effect, separated only by a low arch. At the top of the opposite page is the front room mantel; similarly placed in the back room is a duplicate marble mantel that is identical, even to the ornate gold-framed mirror which hangs above

On the drawing room floor is a mellow toned Brussels carpet. Walls are covered in a pale gray figured paper, the paneling marked by mahogany colored rope and vine pattern paper. The central arch is of wood, paneled and painted white and decorated with thin gold lines. The festoons of grapes and leaves from which the arch springs are white tipped in gilt

A [illegible] ically Victorian. Special attention is due [illegible] flanking the front fireplace, also the Belter love-seats that stand at the bay window. The Belter rosewood spinet [illegible] opposite is a very rare piece. Before it is a stool upholstered in raised needlepoint



EFFECTIVE ROCK WORK



AUBRIETIA CROATICA

An expert justifies the rock garden

By Louise Beebe Wilder

Rock gardening is a fairly recent preoccupation in America and to judge by the publicity it is receiving, it has taken a mighty hold upon our imaginations. Much is being written for and against it. It has achieved the notoriety of the columnist's columns and Walter Prichard Eaton, whose counsels are invariably towards perfection, has poked a little fun at its followers, while admitting that with hands torn and roughened from excavating crevices and ramming in soil, he has joined the ranks of these slightly demented ones. Every one, in short, whether particularly concerned with gardening or not, is having something to say about this special phase of it, and most of it is more or less fanatical, one way or the other.

It is the reputedly unromantic and practical Englishman who has started us off on this romantic and impractical career. He has himself over a period of many years mastered the technique of rock gar- [illegible] many of him have learned, how to bring the mountain with all its magic and mystery, its poetry and fierce wistfulness, and its delightful inhabitants, to the feet of thousands of Mohammeds, and he is unobtrusively teaching the rest of the world to do likewise. There are as yet, however, not many persons on this side of the Atlantic (perhaps they may be counted on the fingers of both hands) who know how to build a rock garden that is at once a beautiful scene and a safe and comfortable home for the rarer alpines.

Let me hasten to say that I am not one of these gifted ones. My own rock garden is of the use-what-you-have-and-you-haven't-much variety, but truth compels me to add that an amazing variety of fairly "difficult" plants find it habitable. Nor are our landscape architects as a class among those to be counted off on the ten digits. Many of these talented folk can and often do create something that looks very well, but seldom will anything more chancy than Arabis, Alyssum or creeping Phlox survive for more than a few seasons in these careful erections. The reason for this is that the landscape architect is not conversant with the little individual, and to him exasperating, wayward ways of the thousands of kinds of wild, and too often woolly, plants commonly assembled in a rock garden, and is as yet out of sympathy with the fixed determination of these small individuals to be happy in their own way, or to die in the attempt. To the landscape architect a garden is, or should be, a work of art created by an artist; a rock garden too often appears to them the work of a lunatic, or at very best of a person devoid of any knowledge of or feeling for art. Yet it is, strangely enough, this "lunatic's" garden that is often the most satisfactory from the standpoint of the plants.

This is of course not entirely as it should be, nor need we regard it as a permanent state of affairs. It is quite possible to build in almost any situation a rock garden that is at once beautiful, truthful and efficient if you possess the taste, the vision and the ingenuity—and too often money must enter in if you are far from proper materials —to create in diminished replica a lovely natural scene, a bit of mountainside, a crag above a pool, a valley winding between projecting cliffs, a bit of jewelled alpine lawn, or the like, the while the



COTONEASTER HUMIFUSA

scope of your understanding and sympathy runs to the proper care and feeding of each little wilding you have enticed thither and the skill to give it a happy setting. But the power to do all this is no common or mean endowment and not to be learned in a mere month of Sundays.

Naturally not all rock gardeners will have the same aim in view. There will always be those who do it because it is at the moment "being done." These scarcely count. Others will delight chiefly in a display of lovely and harmonious color. But the ones who will find the most pleasure in this type of gardening are the serious students of alpine and other wild plants. The gardens of these folk will be chiefly collectors' gardens, devoted in the main to the culture of plants that do not thrive in the level borders, but require special soil conditions, sharp drainage, special care. To this class of gardener the first interest is the plant, and while many will strive to give it a beautiful and congruous setting, many others will (*Continued on page* 64b)



AS THEY DO IN ENGLAND

IN THE group of small pictures above: Upper left, *Adonis vernalis*; upper right, Crocus; center, *Anemone sulfurea*; lowest, *Anemone pulsatilla*. The large photograph at the right, taken in England, shows a good disposition of rocks and soil area to satisfy the needs of many species



HERBERT FELTON

An English residence designed by

SUCH A typically British name as High Cross Hill, Darlington, Devon, conjures up pictures of a typical English manor, overgrown with Ivy and mellowed by age, but in reality it is the name and address of the steel and concrete modern house presented here—the residence of Mr. W. B. Curry, designed by the American architects, Howe & Lescaze. Across the top of these two pages is a view of the house as seen from the east, with the entrance front at the right

BEGINNING in upper corner of page and working down, pictures show: Terrace corner, living room left, dining room right. South side, living room ahead, study at left. Southwest corner, guest bedrooms above garage. North façade showing principal entrance. Kitchen, with west windows. Living room, stairs at right to dining room; doorway opposite to hall and entrance. Opposite page: Living room as seen from dining room. Study, at southeast corner of house



HOWE & LESCAZE, ARCHITECTS



York modernists



Shrubs upon the sheltering wall

By Henry Dearden



DWARF JAPANESE YE

More that four hundred years ago Sir Thomas More wrote, "As for rosmarine, I let it runne all over my garden walls not onlie because my bees love it, but because it is the herb Sacred to remembrance and therefore to friendship." Old bushes of Rosemary ten feet high are still to be found on the walls of Italian monasteries. And that Queen of Spades, Gertrude Jekyll, trained Rosemary in combination with China Roses. She said "the tender pink of the rose seems to go well with the dark but dull surfaced rosemary."

A more recent reference is in *Broome Stages* by Clemence Dane: "like some leafless japonica of January flowering upon the house wall—a clear red flower clustering stemless on its dark branch without a softening leaf, a red flower from which icicles drip." Although there are few places in America with a climate like Devonshire, where Clemence Dane lives and gardens, yet in Philadelphia the Japanese Quince and the Winter Jasmine have bloomed in January when given the shelter of a wall. At Princeton University drooping Forsythia, *Forsythia suspensa,* almost covers the front of the dormitory building, reaching in some places to the top of the gables some thirty feet high. At other places on the campus we find the Japanese Quince, *Cydonia japonica,* and Tamarix trained in this manner. While most gardeners are familiar with the idea of training fruit trees on a wall, somehow they rarely remember that a flowering Crabapple or a Japanese Cherry may be treated successfully in this way.

The Firethorn, *Pyracantha coccinea,* is a very beautiful plant for walls, as is also its orange fruited variety *lalandi,* which is not quite so large. When grown as a shrub, even in the vicinity of Philadelphia, it loses its leaves soon after Christmas. But when it is trained to a wall, it will retain both leaves and berries throughout the winter. One should insist, however, on plants propagated from cuttings of fruiting plants, since seedlings, like those of the Wisteria, frequently do not bloom for several years.

The fan-shaped branches of the Rock Cotoneaster, *C. horizontalis,* can easily be trained flat against the wall surface; but unless it is heavily pruned it will, in a few years, make a dense growth resembling a hedge. The small white flowers in spring, and the red berries which last well into the winter, are added attractions. Another evergreen shrub with glossy foliage which can be effectively trained on a wall is *Abelia grandiflora.* This shrub also loses its leaves in the early part of the winter when grown as an isolated bush; but retains them on a sheltered wall. In Jul when few shrubs are in bloom, it is covere with small pinkish white blossoms whic somewhat resemble those of the Trailin Arbutus or Mayflower.

Among the hardy deciduous plan which readily lend themselves to trainin on walls, the yellow flowered Winter Ja mine is the earliest to bloom; sometime it flowers with the snow still on the groun Although sharp frost spoils the expande flowers, yet as soon as milder days com the hosts of buds that are awaiting the burst into bloom. It is very useful for cut ting, since it comes at a time when flower are scarce. Cut in large sprays, and ar ranged with evergreen foliage such a Leucothoe, it makes a beautiful decoration Cutting well back after the flowering pe riod helps the shrub.

Another early blooming shrub which i



Too rarely do we see wall treatments such as the three shown in this group. From left to right the shrubs used so effectively are Weigela, *Buddleia magnifica* and *Abelia grandiflora.* Many other flowering shrubs can be trained in similar manner. These



FORSYTHIA

FORSYTHIA ON A GABLE



VIBURNUM CARLESI



JAPANESE CHERRY

decidedly one of the aristocrats of the garden is the fragrant Viburnum, *Viburnum carlesi.* Its sweet-scented flowers are rose tinted in the bud, opening to white; training on a wall makes the blossoms open somewhat earlier than they otherwise would be inclined to do.

Cydonia japonica, the Japanese Quince, is sometimes known as *Chaenomeles lagenaria.* But in spite of this unwieldy name, it is a decorative plant. It will bloom very early in the year when given the protection of a wall. A number of new and exquisitely beautiful varieties have increased the value of this ornamental shrub. In some of these introductions the flowers open when the foliage is small, thus making a richer display; for instance, *nivalis* with white blossoms which looks so well on a brick wall. The variety *alpina* which grows only to a height of two and a half feet is suitable to fill a wall space under a window. Its flowers are large and a clear salmon pink.

In addition to Drooping Forsythia, which has already been mentioned, the large flowered variety, *Forsythia intermedia spectabilis,* makes a very beautiful wall covering. The flowers are closer together on the stems and are larger and of a deeper color. Since the Forsythias are practically free from pests, and their foliage is good, they are useful plants for this purpose. Both the single and the double varieties of *Kerria japonica* are adaptable, having their leafy stems spangled with deep yellow blooms in May. Personal preferences differ, but the single variety with its blooms of buttercup yellow, in shape somewhat like a Wild Rose, to which it is related as a sort of distant cousin, is exceedingly attractive; though the double variety is not to be despised.

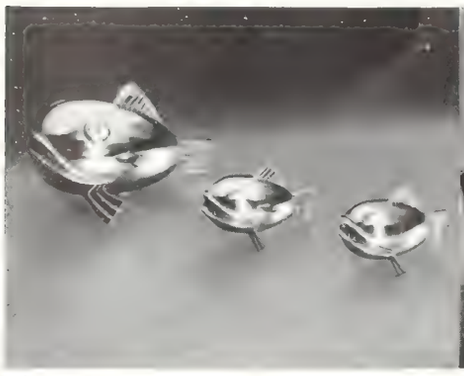
One of the most desirable summer flowering shrubs is the Butterfly Bush, *Buddleia variabilis.* However, where the winter is at all severe it is killed to the ground. But again we find the protection of a wall ensures a growth fifteen to twenty feet high. Its violet-mauve flowers are borne on dense cylindrical spikes twelve to fifteen inches long. Beginning to bloom in July, it continues until frost.

Nor need we (*Continued on page* 71)



Various forms and shapes are utilized in training shrubs on walls. Upper left, a small fruit tree in a tub. Upper right, the fan form in which Peaches and Nectarines are trained. Lower left, informal pattern used for flowering shrubs. Right, lead hooks and expansion bolts to hold stems in place

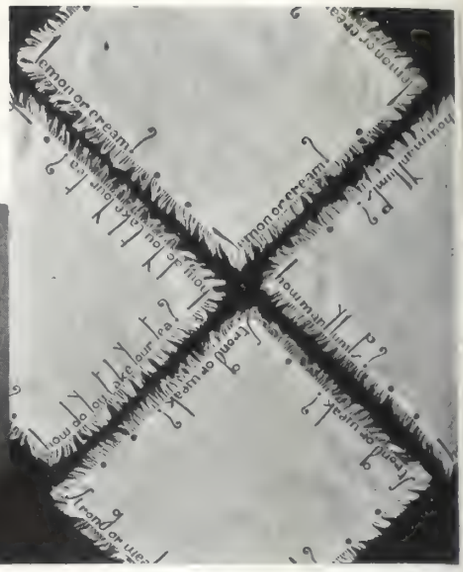
House & Garden's February newsreel gives you these sixteen last-minute snaps from the shops



PAGE DR. BEEBE



VICTORIAN FRAGRANCE



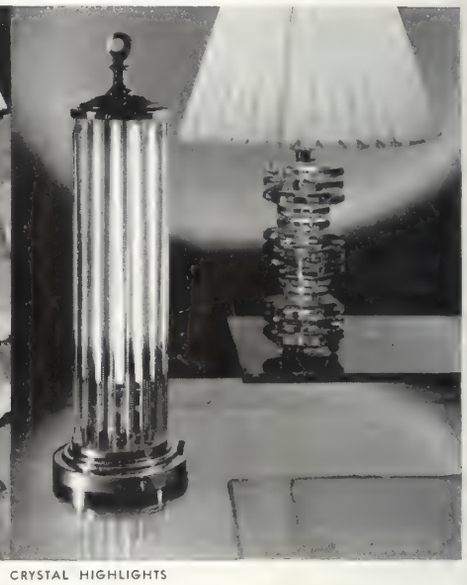
TALKATIVE TEA NAPKINS



NIGHT AND DAY



NEW ENGLAND FABRIC



CRYSTAL HIGHLIGHTS



ORIENTAL INFLUENCE



NEWS FOOT-NOTE

DANA B. MERRILL

ARE your rooms tired? Then study these sixteen bright ideas from the shops, dug out by House & Garden's enterprising news reporter. Top, left. Chromium dolphin family, for powdered sugar, pepper and salt: Rena Rosenthal. Next, charming Victorian vases from Gerard. The talkative tea napkins are blue linen with dark blue lettering: Alice Marks

Night and Day is a white leather daybed designed by Isabel Crocé, covered in green frise: Sloane. Next. Beige and cream curtain fabric with fringe forming squares: Arundell Clarke. Light glows through crystal tubes in pedestal lamp above: Mayhew Shop. Smaller lamp is thick layers of glass: Lord & Taylor

Chinese-modern lamp, left, is white on black stand; metal shade. Mirrored obelisk on black glass, parchment shade: Sloane. Footstool, red, white and blue gingham with nail heads: Bergdorf Goodman



TEA FOR MODERNS



TURQUOISE AND CHERRIES



DEVONSHIRE CREAM



CHINESE-MODERN



TRANSPARENT HOSPITALITY



TODAY'S LINENS

You will want the smart white porcelain tea set above for its modern forms and decoration of tiny raised flowers. Designed by Tommi Parzinger: Rena Rosenthal. Next. Turquoise organdy tea cloth decorated with dark blue leaves and cherries: Alice Marks. We called the English pottery Devonshire cream for its rich creamy color: Arundell Clarke

The Chinese-modern coffee table is white with mirrored top: Olivette Falls. Next, glass cocktail tray on chromium frame: Pitt Petri. Glasses: Saks-Fifth Ave. Set your modern luncheon table with the gray and yellow linen doilies embroidered in yellow and black at right in picture above. The other is brown and coral with fruit design: Rena Rosenthal

From Leerdam, the clear and frosted glass; plates, bowls, stemware: Altman. Empire chair is white and gilt covered in blue and gold satin. From W. & J. Sloane



OUT OF HOLLAND

CONVERSATION CHAIR

A TIMELY MISCELLANY OF GARDEN IDEAS





OF THE numerous types of feeding places provided for the seed-eating winter birds none is of greater practical usefulness than the weathercock style of tray which, because it always faces the wind, provides protection from the heaviest storms. Reduced to its essentials, this device is a sizable box open at the rear, with glass set into the ends and front so that the feeding birds can see out in all directions and not feel that they are in some kind of trap. The box is pivoted on a stout pole.



ALTHOUGH the fall crop of gardening books has been pretty well harvested and the big spring bloom is yet to come, two quite recent volumes claim our attention. One of these is Richardson Wright's *Second Gardener's Bed-Book*, a worthy sequel to his earlier volume of horticultural whimsies; and the other is F. F. Rockwell's compact handbook, *Peonies*.



SEED sowing indoors and in hotbeds is about to start, recalling those general principles which are often forgotten. First, let the soil be light and friable, moderately rich and with sufficient fairly coarse sand to assure drainage and freedom from crusting. Second, sow the seeds evenly and not too thick. And third, cover them only to about twice their own depth.



AGAIN the time is at hand to cut and bring indoors a few branches of various flowering trees and shrubs, to the end that their buds may swell and open under the combined influences of warmth and water. The various fruits like Apple, Plum, Pear and Quince; such early shrubs as Forsythia, Beach Plum and Japanese Quince; and various oddities like Pussywillow, Alder and Black Birch, whose beauty lies in colorful catkins—all of these are suitable subjects. Their forcing calls for little except keeping their stems in clean water and spraying the buds daily with water until their hard outer coverings have split.



BY THE very nature of things, large-leaved foliage plants collect grime in the house during the winter and need to be freed from it at regular intervals. Even though the appearance of the leaves may not be seriously affected by such an accumulation of dirt, the normal functioning of their pores and consequently the health of the plant as a whole will suffer. The best remedy is a careful sponging with water.

FEBRUARY, no less than any other month, calls the gardener to watch his calendar in connection with various horticultural tasks. From experience he knows that now is the time to: Search all the leading new catalogs for particularly worthy plant novelties. Prune the Grape vines, if this has not already been done. Spray all trees and shrubs infested with scale. Assemble soil, flats and all other materials used in early seed sowing. Check up on supplies of all sorts and order needed replacements. Attend to all major pruning operations outdoors. Give the larger house plants a feeding with manure water or commercial plant food.



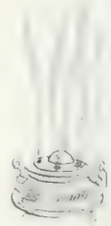
TO THOSE who have difficulty in keeping house plants healthy, the succulent bush known as Crassula is as light in a dark place. If ever there was a case-hardened, long-suffering plant, this is it. Short of absolute freezing, you could hardly discourage it if you tried to do so. Most florists carry good specimens of it.



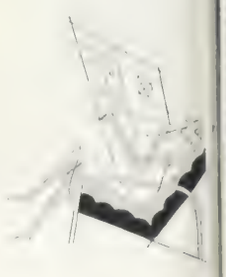
IT IS the greatest of mistakes to try to garden with poor quality or otherwise inadequate tools; even with the best implements the work is plenty hard enough. Of course, there is no point in loading yourself down with a whole shopful, but don't be afraid to make a fair investment. For most gardens the absolute essentials are a steel rake, spading fork and hand weeder, with a spade and good-sized trowel following close behind them in general importance.



DIFFICULTIES with house plants in winter probably arise more often from too dry air than any other cause. When the heating plant is in operation this condition was unavoidable prior to the advent of electric humidifiers. Today, however, these moisture producers are so efficient that their use should be universal.



NOW COMES the season for garden planning. New plant catalogs have reawakened the perhaps quiescent interest, and recollection of last year's mistakes leads to the determination to assure better results by adherence to a clearly defined procedure. A large planting plan, drawn accurately to scale and covering all parts of the garden and grounds where changes are contemplated, is the surest way to bring order out of chaos. Start it now, don't be afraid to make many changes in it, and by the time outdoor work begins all should be ready.



Mock Turtle Soup
PAR EXCELLENCE!



When the connoisseur wishes to please his appetite with a soup that is his special joy, Mock Turtle will come instantly to his mind. It is a soup high in the affections of such an expert in good taste, appreciative of the best in food.

Let him dip his spoon in Campbell's Mock Turtle Soup and sip it with his own unhurried and lingering enjoyment of its exquisitely blended, luscious goodness. He knows. The fine touch of the great soup chef receives the tribute of his approval.

Such a distinguished soup is difficult to accomplish in the home kitchen. So let Campbell's famous French chefs supply it for you — in a smooth, rich, ingratiating blend of tender pieces of meat, invigorating beef broth, tomato purée, celery and herbs — delightfully flavored with fine sherry. Once served, it will be on your list often!

EAT SOUP AND KEEP WELL

NRA
U.S.
WE DO OUR PART

1 kinds to hoose from . . .

Asparagus
Bean
Beef
Bouillon
Celery
Chicken
Chicken-Gumbo
Clam Chowder
Consommé
Julienne
Mock Turtle
Mulligatawny
Mutton
Ox Tail
Pea
Pepper Pot
Printanier
Tomato
Tomato-Okra
Vegetable
Vegetable-Beef



LOOK FOR THE
-AND-WHITE LABEL

Campbell's



To ORNAMENT
as well as to
CLEAN your BATHROOM

Every housewife realizes that the bathroom today is one room in the house that shows just how tidy—how fastidious—a housekeeper she is. Lotions in shapely bottles, pretty towels and soaps—everything must lend to the general effect of good taste, cleanliness and smartness!

And now, the easiest, safest cleanser you ever used may be had in the loveliest package you ever saw—the familiar, dependable Bon Ami, in a *Deluxe Package* especially designed for bathrooms! Of course you know Bon Ami is the best cleanser there is for Bathtubs, Basins, Tiling, White Woodwork, Mirrors, Windows, Metals, etc.

Order the *Deluxe Package* from your grocer. He also has the regular Bon Ami *Powder* and *Cake* for kitchen and general household cleaning.

BON AMI
"hasn't scratched yet!"





Make your own dressing table

BEGINNING with the unfinished dressing table as purchased, above are shown some of the steps toward turning out a completed job, shown as a finished product above and described in the accompanying article

MAKE a draped dressing table? Of course you can! For your own room, first, so you can daily enjoy your achievement. We will suppose you have chosen a chintz, light blue ground with a pattern of enlarged snow-flakes printed in white.

A kidney-shaped dressing table, 34" long, 17" wide, 30" high, is in stock in the unpainted furniture department of your local store. The arms must be of heavy wood, at least ⅝" thick, to carry the weight of the skirt without sagging. On the under side of the center front a small catch holds the arms firmly in place when they are closed. Invest in a glass top as it saves the table surface from those difficult lotion stains.

Give the table two coats of flat paint; or one of flat and one of enamel, whichever you prefer. Shellac the inside of the drawers to make for easy cleaning. Paint your table white, it is a little newer to match the trimming than the chintz.

Before you start, have everything ready: 1¼ yds. flannel, 1⅓ yds. buckram, 5½ yds. blue snow-flake chintz, 17 yds. cable cord, 11 yds. white ball fringe, 3 yds. taped snaps, thumb tacks, headless tacks, trimmer's tacks. For future reference, 3¾ yds. 50" material will be needed for a table of this same size; provided there is a pattern to be matched.

Cut the flannel and the chintz the same shape as the top of the table allowing 1" extra all around. Th stretch the flannel smoothly over top and tack in place. If necessary c the edges to make it fit perfectly. Co with the chintz. Paste a band of chintz around the edge to cover tacks. Two bands of the buckram, 1 yds. long by 4" wide, are covered w the chintz. Sew one side of the tap snaps 1½" below the top of the buc ram, tack these bands to the table, l ginning at the front of the arms a gradually working around to the bac Experiment with thumb-tacks to sure the arms may be opened an closed with ease and to be sure t top edge of the buckram is flush wi the top of the table.

For the skirt, measure with a yar stick from the top of the glass to witl in ½" of the floor. Cut four lengtl of the chintz, each 36" long; this a lows for a 1½" hem at the top, slots of ½" each for the cable cord and 1½" or 2" hem at the botton Sew two widths together for each sic of the skirt, blind stitch the fro hems, sew the back hems by machin Make a 1½" hem at the top, sew the four cable cords in place ¾" apar beginning at the bottom of the hem Before you draw the cords to the cor rect length, trim and finish the bottom of each side of the skirt. If you ar sure your measurements are accurate turn the hem at the bottom. Locate the ball fringe at the top of the hem one

(Continued on page 66)



These fortunate people have forgotten it is night, forgotten they have
es yet to journey, forgotten a chill and importunate world outside. Helping them to forget is the deep
iet luxurious comfort of the Body by Fisher in which they travel and the consciousness that they will
nain unblown and immaculate when they arrive. The smart Fisher Ventipanes controlling No Draft
ntilation perform that latter service for them, and the new spaciousness of Body by Fisher, the new
adth and depth of seats and cushions, the new and richer beauty of appointments all contribute to a
mplete sense of well-being almost beyond price. It is such distinctions as these which invite your
ical examination, and make Body by Fisher
only bodies worthy of General Motors cars.



Body by Fisher

First principles of needlepoint stitchery

(CONTINUED FROM PAGE 50)

[illegible] stitch. Notice that the needle points vertically when passing under the two canvas threads in working downward and horizontally under two threads when working upward.

If unfamiliar with needlepoint, it is a wise precaution to practise the making of these various movements until the process becomes almost mechanical, being careful not to draw the working thread too tightly or allow it to lie loosely upon the canvas ground, also to avoid twisting it while manipulating the needle, all of which cause irregularity in the texture.

Backgrounds of solid color are invariably done on the diagonal (C and D). Designs which require constant changing from one color to another, such as shaded flowers and landscapes, may be done as in A, B, C, D or E, whichever is most convenient for developing the pattern. In general it may be said that the movement of the stitchery on any canvas is diagonally downward from the upper right hand corner, laying in both pattern and background as the work progresses, rather than doing the decorative central motif first and then filling in the background, in order to better judge of the values of the various colors against one another. But when the pattern is an all-over arrangement of repeating units, each one of which is framed in lattice effect, the lines of the frame are laid first, then the units and lastly the filling-in or background stitches.

Although needlepoint is usually worked in tent stitch throughout, some historic examples have a background of much coarser stitchery than the central decorative motif. Another treatment of needlepoint designs is to work them throughout in horizontal rows of perpendicular stitches laid over two canvas threads—a process known as Gobelin stitch because of its resemblance to some of the old tapestries.

While a single thread of tapestry wool may be, and frequently is, used for needlepoint, the finer wool, such as used for English crewel embroideries, is generally considered the more satisfactory, since the number of strands can then be varied to suit the canvas upon which the work is being done, or two or more strands of different shades or even colors combined to produce a desired color effect. Three strands of this light weight wool usually provide a working thread of sufficient weight to form the right texture when worked on single thread canvas counting 13 threads to the inch, which is an admirable count for upholstery purposes. Nothing better is to be had in the way of crewel wools, both as regards color and quality, than that manufactured here in America. A blunt-nosed, long-eyed needle, known professionally as a tapestry needle, should be used, the long eye making the threading of the yarn easily possible and the blunt point passing between the canvas threads without piercing them.

When starting a needle length, draw it through the canvas from the back, leaving an end an inch or more in length, which will be covered and held with the succeeding stitches. At the finish, pass the needle to the back and work the yarn under the stitches previously laid. When doing a design which requires the repeated use of many shades or colors, it is often a great convenience not to cut off the yarn each time that a change in color is necessary, but let it remain on the surface, carrying it off to one side, where it will not interfere with the worker, and secure it by running the needle along under a few threads in the margin of the canvas.

Although sometimes done by count, working from a colored chart, each section of which represents a stitch, the usual preference in the case of floral, scenic or other types of design involving the use of many shades of different hues is to have the outlines of the design marked upon the canvas and then painted in the colors to be used in its development.

In the selection of color and design, one is governed by the style of the article to be upholstered and its relation to other chairs, floor covering and hangings of the room in which it is to be used. In general it might be said that the size of the decorative central spot or needlepoint [illegible] seat is determined by the character of the cabinet work forming the back as well as by the area of the surface to be covered.

Small wreaths and nosegay effects, for example, while delightfully quaint and most appropriate for use on the smallish seats of the side chairs of the Victorian type, are seldom satisfactory upon the seat of a Chippendale or Sheraton chair, which needs to be well covered with design to balance the more elaborate back. For this type the loosely clustered floral patterns, characteristic of the English work of the 18th Century, are admirable, whether supported at the base with wide spreading leaves or with hillocks. Roses, Gillyflowers, Carnations, Cowslips, Poppies, Tulips and even Morning-glories are sometimes intermingled in old-time designs of this character.

For the upholstery of chairs of even greater weight and dignity, having highly carved backs, arms and stretchers, floral designs give way to the more formal Gothic designs of an earlier period. Sprightly rabbits disport themselves upon a sward dotted here and there with small flowers and grass clumps and worked with green, blue and brown to give an effect of light and shade.

In the case of a bench or stool top, when there is a large area to be covered, a central floral cluster is often framed with a semi-conventional arrangement of scrolls and small flowers and in the space beyond patterned in an all-over design in contrast to the background of plain color inside the border.

All-over repeating patterns of small flower, leaf or purely geometric motifs, whether or not framed with lines in the form of a lattice, represent another type of design and one which accords well with almost any type of chair or small stool with which one may wish to use it. In the development of such patterns, the same color scheme may be repeated, or the units may alternate in color. Still another method is to so vary the coloring of successive rows of units as to produce the effect of shaded bands of blended hues across the surface of the resulting texture—a nice way to make use of odds and ends of left-over w[illegible]

As a rule, dark shades are more s[illegible] isfactory for backgrounds than lighter tones of neutral color, althou[illegible] the latter are frequently desirable connection with painted furnitu[illegible] Gobelin blue, tête-de-negre [illegible] green and antique black, having [illegible] brownish tinge which seems to int[illegible] sify its value, are all good for gene[illegible] use, and there is a shade of dark plu[illegible] or eggplant which harmonizes delig[illegible] fully with mahogany. Since differe[illegible] lots of yarn, in common with ot[illegible] dyed stuffs, are almost certain to va[illegible] slightly from one another, it is impo[illegible] tant that a sufficient quantity of t[illegible] background material be secured at o[illegible] time if one wishes to be assured of uniform background.

Sketches at the bottom of page show various background treatmen[illegible] that may be used to fill in around a[illegible] design done in tent stitch. Followi[illegible] are instructions on how to make the patterns:

1. Blocks of diagonal stitches on fo[illegible] threads worked upward alternately [illegible] right and left.

2. Alternating blocks of tent stitc[illegible] counting five each way and othe[illegible] formed with diagonal stitches laid ov[illegible] one to five threads and then reverse[illegible]

3. Perpendicular rows of tent stitc[illegible] (over one thread) alternating wit[illegible] bands of diagonal stitches slanting up[illegible] ward alternately to right and left an[illegible] worked over three threads, the firs[illegible] stitch at top and bottom being lai[illegible] over one thread, the second over tw[illegible] and the third, which established th[illegible] width of the stripe, over three.

4. Small squares of diagonal stitche[illegible] counting four threads each way, pro[illegible] ducing a pattern which slants slightly upward to the right as the work pro[illegible] gresses by using the short end stitch[illegible] of each square (over one thread) as[illegible] the first stitch of the next.

5. Rows of tent stitch worked in a[illegible] zigzag manner, seven stitches perpen[illegible] dicularly and horizontally, counting the turning stitch as one of the seven. Alternating are rows worked over three threads.

6. Blocks of diagonal stitches o[illegible] four threads worked upward alternately to right and left.

An expert justifies the rock garden

(CONTINUED FROM PAGE 55)

be satisfied just to provide for it conditions in which it can live happily far from its native habitat.

So far as the right construction and setting of a rock garden go there is a recently published book that shows us just how to go about it. It is *Natural Rock Gardening*, by B. H. B. Simons-Jeune. It is a true counsel of perfec[illegible] have studied the many fine and illuminating illustrations and assimilated its incontrovertible precepts you will [illegible] not, garneted from hither and yon, with deep dejection. Until! Until your [illegible] have something in your hand which if you hold it will bring you happiness.

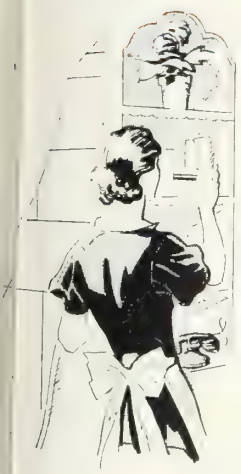
ras, the Caucasus, the Mojave Desert, preens itself and flourishes as if at home in the surroundings you have made for it with your bungling hands and with a prayer in your heart. It is then that your crushed spirit will lift and soar, and feeling a little like God (or a god of sorts, anyway) and only slightly chastened by the memory of those beautiful illustrations, you will go forth and collect another rock or two from the roadside, or from your neighbor's wall, and scan the catalogs, seed and plant, with a renewed sense of power and impending adventure. Study this book, by all means, and you will learn from it, but do not

If a large proportion of made-in-America rock gardens still have the appearance of desolate stoneheaps that Nature is half-heartedly trying to cover, I am firmly of the opinion that for the present this is of no moment. Now that I have set this down I seem to hear murmurings from polite circles and mutterings from less polite circles —or perhaps the reverse. And I must hasten to add my belief that truth and beauty always matter tremendously, but at the same time there is good and ample excuse for these imperfect rock [illegible] But I [illegible]

portion of humanity treads a well-beaten path; the common round is more often than not a humdrum one, often weary and anxious and drab. From such conditions—and they are not by any means the portion of the poor alone—a rock garden, whether conceived by a master builder and carried out with consummate skill, or just the best-you-can-do-with-what-you-have-at-hand kind tenderly tended, opens a way of escape, provides the tugging spirit with wings to carry it beyond the rumblings of The Depression, the irk of the too familiar, the [illegible] common round. It is more than beauty [illegible] dust [illegible]

(Continued on page 60)

GIVE YOUR PRESENT KITCHEN A NEW ARRESTING BEAUTY WITH *Lustrous Carrara Walls*





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ass! In their bright,
lished surfaces lies
power of spacious
lection. In their soft,
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hness and elegance
ique. In their unex-
pled depth of beauty
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chen blossoms into
citing, new loveliness
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ginal bloom as years go by. They do not
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Meals for men

(CONTINUED FROM PAGE 33)

ill done, usually eight minutes for
y are, 16 minutes for medium and
f well done.
R move from the oven and spread
ak with sweet butter, sprinkle
h salt and pepper and surround
h ounds of the different hot cook-
getables.

CALF'S LIVER AND BACON

the calf's liver in one-half inch
c slices; season with salt and pep-
turn in flour and fry them in hot
for about three to five minutes.
e place them on a platter and place
n crisp slices of bacon on the top
d sprinkle the whole with a little
a gravy, lemon juice and chopped
r y. When all this is done, pour
n nicely browned butter over the
e nd bacon, made separately in a
ff nt pan. Serve immediately.

BEEF STEAK AND KIDNEY PIE

½ ounds top round steak
3 umbs' kidneys
2 ablespoonfuls flour
2 ablespoonfuls butter
½ ups boiling water
2 liced onions
2 ablespoonfuls Worcestershire
sauce
½ easpoonful salt
⅛ easpoonful pepper
Remove all excess fat and cut into
. Soak the kidneys and pare them.
h cut into cubes, smaller than the
e eak. Take the fat which was cut
o the steak and fry it; in this fat
the sliced onions until a golden
n. Turn them constantly. Then
part of the butter, the beef and
e idneys and turn them over con-
ly until browned and well seared.
ter this, place all in a stewing
Add the water and the fat in the
g pan; strain and add seasoning,
pepper and Worcestershire sauce.
this over the meat in the stewing
and close tightly. Cook slowly (al-
simmering) until the meat is
tender. When the meat is done,
n off the liquid and make a sauce
with the remaining butter and
mixed together.
ol the meat and put it in quite a
baking dish with a wide rim (it
tter to put a teacup in the center
ish) and turn over it most of the
e, reserving a little less than half
e served later with the pie.
lace over the top a thinly rolled
dough, having first cut designs in
let the steam through. (The pie
gh recipe has been given with Deep
Apple Pie.) Bake in a hot oven.

SOFT-SHELL CRABS

lean crabs and dry thoroughly in
lean towel. Then put two table-
nfuls of butter in a frying pan and
it brown. Drop the crabs in for
minutes. Then set them to one
and keep warm while you heat in
ucepan—one tablespoonful of but-
juice of one-half lemon, pepper
salt to taste. Then pour this mix-
, piping hot, over the crabs and
e.

FISH STEAK

ake the fillet of the fish, salt and pepper them; then bathe in flour and again in beaten egg. Fry in very hot olive oil until a golden brown.

Serve with a cucumber salad and a mustard French dressing.

French dressing should be made like a cocktail of one part vinegar, three parts olive oil. Salt and pepper to taste and one-half teaspoonful mustard, when used.

Shake well in a glass cocktail shaker which has been on ice. Rub the inside of the salad bowl with a cut garlic button, then mix the salad and dressing well before serving.

FISH À LA PHILIP

Take a small red snapper fish, the size for an individual portion. Wash very well; slash crosswise several times, brushing salt, pepper and lime juice into the slashes. Then bathe in flour and place in a sautern with very, very much hot, sweet butter. Fry and turn over very carefully *once*. Then remove and place in the oven until a golden brown. Place on silver serving platter and pour all the hot sweet butter left in the sautern over the fish; squeeze on some lime juice.

Serve potatoes cut round, the size of marbles and cooked in *bain marie*. Just before serving pour hot sweet butter with parsley in it over them.

OMELETTE

Men like eggs in most any form, but they have a great leaning toward omelettes, which they claim they can never get their own cooks to make light enough for their liking.

It is not easy to make a fluffy omelette, but it is not beyond any cook's skill. The omelette pan should have rounded edges and never be used for anything but an omelette. Put the pan over a hot fire and drop a large piece of butter into it. Beat up six eggs very well (this is the secret); add six generous teaspoonfuls of thick cream; salt and pepper to taste. Then pour this mixture into the hot butter, stirring well until the eggs begin to set. Stop for a few seconds, then fold from the edge of the pan to the center with a spatula. Then fold over from the other edge and quickly and lightly turn it onto the hot serving dish.

Decorate with curly parsley.

CHICKEN CHOPS

Take the breasts of chicken with the wings. Cut off the points of the wings and take away all the bone of the breast. Shape a "minute-looking beefsteak" from the breasts by pounding them until they are flat like a steak. Salt and pepper before pounding. Roll in bread crumbs and fry in hot butter and a little olive oil. Squeeze the juice of a lemon in the hot butter in the sautern and pour over them after they have been placed on the hot serving dish. Serve with French fried potatoes.

FRENCH FRIED POTATOES

Cut the potatoes lengthwise in half inch strips; keep in very cold water until needed; then dry them in a cheese-cloth towel.

(*Continued on page* 66)

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DINNER FOR EIGHT
or a PARTY OF EIGHTY



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5. Peony	#744	☐
6. Gardenia	#722	☐

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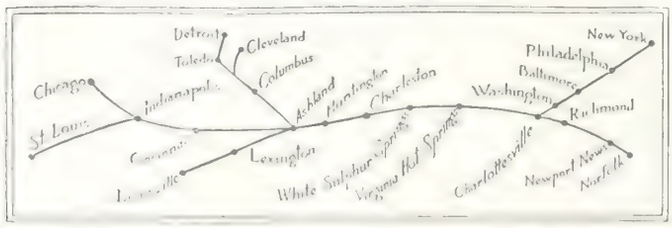
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CHESAPEAKE and OHIO

Meals for men

(CONTINUED FROM PAGE 65)

In a pan of very hot fat (which must be kept at this point all the time) drop a few of the potatoes at a time and cook until well browned (five minutes is the usual time). Then put in a colander where all the fat will drain off of them, sprinkle with salt and pepper and serve piping hot.

FRIED CHICKEN À LA TILLY

Have butcher cut chicken in eight pieces for frying. Salt and pepper to taste and then dredge in flour. Prepare very hot Crisco in a deep frying pan and plunge the chicken into it. Leave until a golden brown.

This is all there is to it but how few cooks can give one a delicious piece of fried chicken.

Serve with soufflé potatoes.

SOUFFLÉ POTATOES

Slice waxy-like raw potatoes in an even thickness. Keep cool and thoroughly dry. Cook for nine minutes in fairly cool frying fat. Drain and plunge into very hot oil which is in a frying basket. Watch the potatoes slowly puff up.

Drain well and salt before serving.

WILD DUCK

(Red Head Canvasbacks or Mallard à la Charleston)

Nothing could be more delicious or more easily done than cooking a duck, but how, like most simple things, it has gotten complicated along the way!

After the duck has been plucked and drawn, then rub into its breast butter, salt and pepper and roast in a hot oven for fifteen minutes, leaving the oven door open the last three minutes. You can serve the entire bird or only the breast. If you only serve the breast then run the rest of the bird through the press and serve as a sauce.

ONIONS À LA ANTOINE

Take a deep pot and put in one tablespoonful of olive oil, three tablespoonfuls of butter. Slice one lb. of onions in circles. Put them in a pot with the oil and butter; make sure the lid is on very tight.

Cook the onions until they are [a]m[b]er in color, translucent and limp. [A]t lot of pepper freshly ground o[n] ju[st] before they are done but be very [ca]re ing with the salt, as onions abso[rb] quickly and it is very easy to ge[t] too salty.

Pour the onions into a hot ve[ge]t dish and pour butter and oil, in [w]h they have cooked, over them.

STRAWBERRY SHORTCAKE

Ingredients: One qt. sifted [flo]ur one-half cup sweet butter, one egg beaten, three teaspoonfuls of [bak]ing powder, milk enough for stiff [dough]

Knead well and roll with rolling [pin] until about one inch thick. Bake [in a] nice brown; split and place straw[ber]ries between.

DEEP DISH APPLE PIE

The important part of a pie is the crust, and the secret of good pie [crust] is to have all ingredients cold and [at] the same temperature.

To make the top of the pie—add a half pound of butter to a pound well-sifted pastry flour; cut it in [with] a knife until thoroughly mixed. Add ice water slowly and mix by [hand] gently. Roll out thin on a floured [pas]board and sprinkle pieces of butter over it; fold in half and repeat six or eight times until another half pound of butter is used up.

Next roll the dough in a piece of cheese-cloth and put in the refrigerator. Then fill the individual deep pie dishes with pared and sliced tart apples, butter, sugar and flavorings—a layer of apples, then small bits of butter, a sprinkling of sugar, a little grated lemon peel and a dash of powdered cinnamon and cloves. Add another layer of apples and flavoring, and so on to the top. Then place over the top the thinly rolled dough, having first cut small designs in it to let the steam through. A little water may be added if the apples are not juicy.

Bake for a half hour or forty minutes and serve cold. (The pie may be baked in a large dish if desired, though the individual pie dishes are more satisfactory for serving.)

When flowers serve as decoration

(CONTINUED FROM PAGE 50)

maintained below the water if the container is of a transparent nature, since that section of the bouquet is also of decorative value.

Color in the bouquet has no end of possibilities in its usage although its combinations as to the unusual are seldom displayed. The fearless placement of scarlets, pinks, vermilions, and yellows together is stimulating, and becomes almost peasant in flair. It is quite exciting to watch the inter-toning of blooms so diversified in color range. And though their vibrancy may be a bit startling at first, one finds the pronounced effectiveness amusing. Often, arrangements in a definite warm color [scheme] [may] [be] [made] without too much complimentary greenery, and the neutrality of the grasses will be an added variation much to the advantage of the brilliant bouquet. The monotone arrangement has just as much to say in a more persuasive way. Its simplicity in color is often more decorative than the bouquet that is liberal with color. Whites and off whites are adaptive to this type of bouquet, while deeply toned blooms make a rich mass of color if used in this manner. The distinction of the monotone arrangement is the definite silhouette obtained.

Contrast, not necessarily of color but of forms [illegible] in their solidity and delicacy, is the best way to get an effect

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An expert justifies the rock garden

(CONTINUED FROM PAGE 64b)

which is better by a long shot than finding it done up in a parcel on the doorstep. Perhaps with equal truth this may be said of all sincere gardening, but I believe that no other type of gardening so fully engages all the faculties, so successfully meets all tastes, so nicely fits itself to the scope of all pocketbooks and of all physical resources.

In the *London Morning Post* some years ago I remember that H. A. Tipping asked the question:

"Does the lure of Alpine gardening lie entirely in the inherent grace and beauty of the plants, or does it, in part, arise from the fact that this form of horticulture occupies the least space and the most attention?"

Who can answer this question and what does the answer matter? The lure is there and the reward for patient, intelligent work assured. Never do I drive through the humbler suburbs and note the little front yards upheld by banks studded with stones and planted with rock plants of sorts, nearly always flourishing, without experiencing a sort of exultation. I say to myself that the dweller in that drab little house is more fortunate than his neighbor who spreads a bit of smug lawn or flaunts a row of floor-mop Dahlias. His spirit is one that is not circumscribed by his dwelling or his dull job. He is not conscious of their limitations. He is a citizen of the world. Sentimental? No. Let him stand behind the counter six days a week, or drive the ice cart, or add up interminable rows of figures, there is yet the seventh day when he remembers such unbelievable places as Corsica, the Andean slopes, the Himalayas, or feels the free wind blow through dim canyons and across sunlit plains, and in his mind's eye sees heavy snows settle slowly upon wild heights. For you may grow Sweet William and Hollyhocks all your life—and your mother before you—without enquiring whence they originally came, but with alpines it is different. Where they came from is a prime part of the delight and the interest in making their acquaintance.

THE REAL SECRET

Jason Hill, an Englishman who has done some of the most delightful writing on gardening (only not enough of it) in our time wrote this:

"In a rock garden we foster a little patch of the wilderness that stands to us for freedom."

That perhaps is the real secret of the fascination of rock gardening, if we must define its fascination. While working among the little plants of the far places of the world we forget the narrowness of our own orbit; we recapture the freedom we felt on some hill-spent holiday and breathe again the delicious clearness of the ambient air.

Last summer I saw in *The New York Times* a letter from Wayne, Nebraska. It read in part: "In a 20' by 30' space in his back yard A. V. Teed is growing ninety varieties of wild flowers collected mostly in Colorado. Plants from arid lands and those [illegible] from mountain sides [illegible] are grown side by side [illegible] are aided by soil variations arranged by the gardener." The article gave the further information that Mr. Teed is a member of the faculty of Wayne Normal School. Here, then, is a man who has found a way of escape and of refreshment from one of the most arduous of professions. How reviving to turn from training the more or less calculable human mind to the entertainment of those incalculable and enchanting guests he has brought to accept his hospitality!

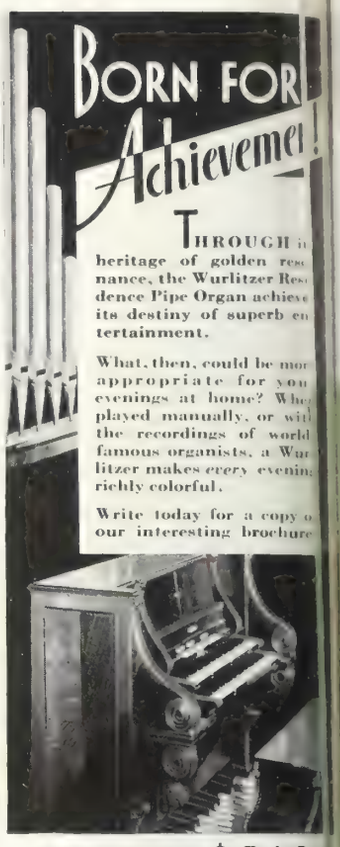
Many professional people find refreshment in rock gardening; more letters come to me from physicians than from any other class of persons. Teachers come next. They undoubtedly find in its varied problems and intricacies, as well as in the pristine loveliness of the plants they grow, complete diversion from overwhelming responsibilities of devastating monotony and weight.

THE HUMAN SIDE

If I had at my disposal a good deal more space than even the most indulgent of editors will allow me I could tell much that is significant about the persons who find their way to my garden to discuss their hobby, always with that look in their eyes of seeing things beyond the general ken that is common to rock gardeners, or who write to me from all parts of the country of what it has meant to them personally. Many of these recitals are full of pathos, of courage; they tell of almost insurmountable obstacles overcome, of burdens more easily borne because of one of those little rock piles at which some of us are wont to smile or scoff. It is such testimony that makes me say that even if many of our rock gardens are crude and unbeautiful it is no matter. Each serves a useful purpose. People, more people than you perhaps have any idea of, many of them from the centers, dwelling on the bleak prairies, in lonely mountain districts, in little isolated towns, who do not belong to garden clubs, who have little money to spend on their pleasure, whose lives hold little gaiety, are getting delight out of them and are finding in them something that they seek—solace from sorrow, from care, an end to boredom, that dread disease, what you will. And they are accomplishing an amazing amount with so little to work with.

And so I reiterate: enjoy your rock garden whether or no. Let it do for you what it will. And do not worry if it falls short of what you know to be ideal. There is much happiness to be found in a lower atmospheric stratum than that in which swims the particular star to which you have hitched your horticultural chariot.

There is a movement on foot, I hear, to organize a national rock gardening society. This is the best thing that could happen. Such an organization will draw together all the far-flung interest in this delightful occupation; will make a delightful family of those who embrace it; will give them the opportunity to exchange ideas, discoveries, seeds and plants. More power to those behind this movement, which I understand will be formally launched early this spring.



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Booklets for the Asking



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BUILDING MATERIALS

Bathrooms and Kitchens

231. "Bathrooms and Kitchens of Distinction." There are several attractive color pictures in this brochure of bathrooms and kitchens that have been walled in Carrara structural glass. Pittsburgh Plate Glass Company, Glass Building, Pittsburgh, Pa.

Heating and Air Conditioning

232. Bryant Heaters and Air Conditioners. Literature will be sent on request covering the following: air conditioning, conversion boilers, gas boilers, warm air furnaces and the Bryant Dualator. The Bryant Heater Company, 17[illegible] East 61st Avenue, Cleveland, Ohio.

233. G-E Oil Furnace. Detailed information on this furnace will be sent on request. General Electric Co., Air Conditioning Department, 570 Lexington Avenue, New York City.

234. Reed Water Heater. Full information on the Instanter Coiled Gas Water Heater. Reed Manufacturing Co., Pittsburgh, Pa.

235. H. B. Smith Boilers and Radiators. Booklet describing the special H. B. Smith Mills Oil and Gas burning boilers. The H. B. Smith Co., Westfield, Mass.

Kitchen Equipment

236. Monel Metal Sinks and Ranges. Literature on sinks, ranges and other household equipment made of Monel Metal. Separate booklets cover Monel Metal Hot Water Tanks. The International Nickel Co., Inc., 67 Wall Street, New York City.

237. The White House Line. A descriptive folder contains layouts for kitchens of small and large homes showing the use of White House Kitchen dressers. Janes & Kirtland, Inc., 101 Park Avenue, New York City.

Garages

238. "Radio Control." A booklet with a complete description of the radio control for the automobile, which automatically opens the door of the garage and lights it up at night. Barber-Colman Company, Rockford, Ill.

Portable Houses

239. Hodgson Houses. Several houses with their plans are shown in the Hodgson catalog. This concern also makes greenhouses, garden furniture, playhouses, etc. E. F. Hodgson Company, 116 Commonwealth Avenue, Boston, Mass.

GARDENING

Fences

240. "Stewart Fences." A profusely illustrated booklet shows chain link wire and iron picket fences for private property and industrial use. The Stewart Iron Works Co., Inc., Cincinnati, Ohio.

241. Cyclone Fences. Literature describing Cyclone fences made of rust-resisting copper steel. Cyclone Fence Co., Waukegan.

Seeds: Bulbs and Nursery Stock

242. "Burpee's Annual Garden Book. [illegible] describes flowers and vegetables and gives [illegible] Burpee Seed Co., Philadelphia, Pa.

243. "Dreer's Garden Book." Contains information for the amateur gardener. It lists vegetables, flowers, perennial plants, etc. Henry A. Dreer, 1306 Spring Garden St., Philadelphia, Pa.

244. "The Gladiolus Fancier's Guidebook for 1934." Copyrighted, up-to-the-minute information on the culture, flower arrangement, bulb diseases, etc. of the Gladiolus. H. O. Evans, Bedford, Ohio.

245. "Everything for the Garden." A twenty-five cent rebate slip will be sent with this seed catalog. It can be deducted from the first order for two dollars or more. Peter Henderson & Co., 35 Cortlandt Street, New York City.

246. "Worthwhile Flowering Shrubs" and "Nursery and Garden Tools." The first booklet is illustrated to show rare and unusual plants. The booklet on tools is a complete manual on every conceivable implement for your garden. A. M. Leonard & Son, Piqua, Ohio.

247. "A Book for Garden Lovers." The 1934 annual is beautifully illustrated and shows several new novelties. Price 35 cents. Max Schling Seedsmen, Inc., Madison Avenue & 59th Street, New York City.

248. "Sutton's Seeds, 1934." A beautiful book listing flowers and vegetable seeds. The price is 35 cents but for $1.25 they will send the catalog and seeds of four varieties. Sutton & Sons, Ltd., Dept. H.G., Reading, England.

Miscellaneous

249. Garden Index. An illustrated folder describes the new garden index box, containing 172 cards printed on both sides, covering history and culture of 1,300 plants, shrubs, etc. Garden Index Co., 598 Madison Avenue, New York City.

250. Garden Gadgets. Description and prices given on Plantaseed for planting seeds, Attracta Flower Markers and the seed storage kit. R. P. Cargille Co., 118 Liberty Street, New York City.

HOUSE FURNISHINGS

Blankets

251. Kenwood All Wool Blankets. Literature illustrates and describes the many kinds of blankets and throws made by this concern. Kenwood Mills, Empire State Building, New York City.

China

252. Wedgwood China. An illustrated booklet on Wedgwood China, Jasper, Basalt and Queen's Ware. Josiah Wedgwood & Sons, Inc., 160 Fifth Avenue, New York City.

Floor Coverings

253. Amtorg Trading Corporation. A booklet contains fifteen full color and black and white illustrations of the genuine Caucasian and Turkestan rugs handled through this concern. Amtorg Trading Corporation, Rug Dept., 261 Fifth Avenue, New York City.

254. "Useful Facts About the Care of Rugs and Carpets." How Ozite rug cushions will make your rugs last longer. Information on cleaning rugs and carpets. Clinton Carpet Co., Merchandise Mart, Chicago, Ill.

255. "The Use of Wide Seamless Carpet in Decoration." A portfolio offers suggestions for the use in decoration of the Claridge, Belvedere and Deepdale carpets. Price 10c. W. & J. Sloane, 577 Fifth Avenue, New York City.

Furniture

256. "A B C of Modern Age Furniture." An interesting booklet on the whys and wherefores of modern design in furniture. Modernage Furniture Co., 162 East 33rd Street, New York City.

257. "A Little Bit of Colonial [illegible] ica in Your Home." An illustrated [illegible] let of Colonial reproductions for the [illegible] W. F. Whitney Co., South Ashburnham, Mass.

Silver

258. "The Modern Way to Choose Silver." A portfolio of illustrated booklets which describe the "Treasure" pattern table silver. Rogers, Lunt & Bowlen Co., Greenfield, Mass.

259. "Bridal Silver and Wedding Gifts." This booklet, an engraving, illustration and prices of Table [illegible] will be sold for 25 cents. The Silversmiths, Newburyport, Mass.

Windows

260. "Draperies and Color Harmony." A booklet showing illustrations of interiors in which Orinoka fabrics have been used. The Orinoka Mills, 183 Madison Avenue, New York City.

261. Quaker Lace Curtains. A two [illegible] four page brochure on window curtain problems and their solution. Price 10 cents. Quaker Lace Co., 330 Fifth Avenue, New York City.

MISCELLANEO

262. "The Smart Point of View." [illegible] attractively illustrated booklet which [illegible] Margery Wilson's course in Chi[illegible] The "Charm-Test" is sent with this booklet. Margery Wilson, 1148 Fifth Avenue, New York City.

Books

263. "Books That Tell You How." [illegible] folder which describes 60 picked favorites from an extensive list of garden books. Macmillan Company, 60 Fifth Avenue, New York City.

Food

264. "Twenty-One Delicious Campbell's Soups." This folder contains brief descriptions of twenty-one different kinds of soup. Campbell Soup Company, Camden, New Jersey.

265. "Thrifty New Tips." Contains several unusual and appetizing dishes made from Heinz Baked Beans. H. J. Heinz Co., Pittsburgh, Pa.

For Informal Entertaining

266. "Here's Hospitality." A booklet of ideas about informal entertainment. Illustrates the Hospitality Tray. Waters-Genter Co., Division of McGraw Electric Company, Minneapolis, Minn.

267. "How to Give Buffet Suppers." A twenty-four page booklet written by Emily [illegible] suggesting menus and table arrangements. Pilot Products, Chase Brass & Copper Co., Inc., Waterbury, Conn.

TRAVEL

268. Cunard Sunshine Cruises. Literature covering cruises to the Mediterranean, West Indies, South America, Bermuda, Nassau and Havana. Cunard Line, 25 Broadway, New York City.

269. Matson Line. Literature on trips to Hawaii made by the [illegible] of the Matson Line Oceanic Line, [illegible] Fifth Avenue, New York City.

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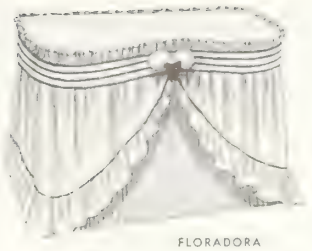


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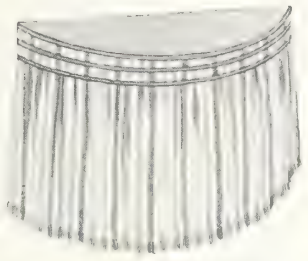
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French Style



SHIP AHOY



FLORADORA



SHORE NUFF



PING-PONG



VICTORIA

ALTHOUGH of different design than the dressing table described in detail in this article, reference to its making will prove an aid in carrying out any one of these. A short description of each is provided below

Make your own dressing table

(CONTINUED FROM PAGE 64)

stitching on the machine will hold the hem and the fringe. Make a cardboard pattern for the scallops. On the snowflake chintz a scallop 2½″ deep and 4½″ long will center the pattern perfectly. On plain material a scallop 3″ deep and 6″ wide is a pleasing proportion but be careful to arrange the scallops on figured material so that the pattern will come exactly in the center of each. Mark pattern of the scallops with chalk and sew fringe in place.

Back to the heading, now you are on the home stretch. Sew the ends of the cords securely under the front hems, push the material along each cord toward the front until the cords are 36″ long. Cut cords and sew the ends to back hems. Sew the other part of the taped snaps 1½″ from the top, which will be along under side of top cord.

Make a double fold ruffle of the chintz, 1½″ deep and 20″ long, sew the taped snaps along the lower edge, and snap this ruffle across the back of the table. You know the skirt only extends to where the table meets the wall, so this little frill carries the same effect across the back as the heading of the skirt makes in front.

Snap! Snap! Skirt is on the table; move it over between the windows, place mirror, attach lamps!

At the top of this page are five dressing tables of somewhat different type than the one just described. Short descriptions of these follow.

SHIP AHOY

Square or rectangular table, painted white, covered in blue (navy) denim, trimmed with white cotton tape and white stars. The skirt is attached to the table by large white bone buttons.

The top is covered with the denim, trimmed with sea-going insignia.

FLORADORA

Kidney shaped dressing table, covered in French blue taffeta, trimmed taffeta circular flounce faced with pink chiffon. Flounce attached to skirt with deeper blue velvet ribbon. Heading faced with pink chiffon and finished with three puffs held in place with velvet ribbons. Center finished with two small pink plumes tied with blue velvet ribbon. Skirt hung over fine side pleated underskirt of pink chiffon.

SHORE NUFF

Half round table, top covered with crimson towelling, skirt of French peasant linen tablecloth. Tablecloth is striped in crimson, dark blue, and yellow on natural ground, with fringe on all edges. Bands of the various plain colors are cut from the cloth and used around the heading, one of the fringed edges finishes the bottom.

PING-PONG

Small square table for play-room, top covered with natural cork, skirt of vivid green coarse net. Heading made by running heavy white cotton cord through the net, ends of cords finished at center front with white kindergarten balls. Same balls at lower edge.

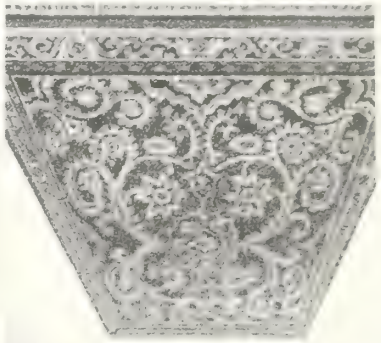
VICTORIA

Oblong or large kidney table covered with fuchsia taffeta or emerald satin, trimmed at top with two bands of rope moulding painted white and antiqued. Between these rope bands the material is pleated and pulled tight. The skirt is circular, finished at bottom with white cotton cord the same size as the moulding used at the top.

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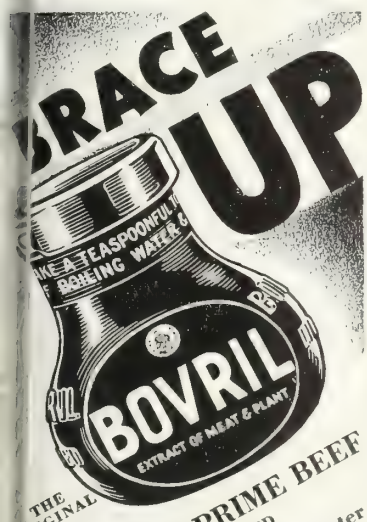
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See Robert Lemmon's review in this issue

MACMILLAN

House & Garden's bookshelf

GREAT GEORGIAN HOUSES OF AMERICA. Prepared and published for the Architects' Emergency Committee, New York

THIS is without exception the most interesting architectural work ever published in America. The fact that it is being sold to raise funds for unemployed draughtsmen is a very minor reason for its purchase. It is well able to stand on its own merits as a great addition to every architect's library, and to the library of every person who appreciates the finest period of American architecture.

This book presents 47 of the most important American Georgian houses built prior to 1830—presents them through 260 photographs and drawings in the most complete way ever attempted. When we consider that approximately fifty men were employed from seven to eight months in its preparation an idea is gained of the magnitude of the work involved. Photographs show the houses as they are today. Magnificently executed drawings delineate them as in their heyday. Detailed plot plans made up after careful study of old maps and documents tell how the grounds were arranged. Exact measured drawings of details provide a wealth of reference material for Georgian houses of the future.

The introduction by R. T. H. Halsey is a valuable architectural book in itself. He takes the reader through the story of American Georgian, giving liberal attention to the 18th Century books that were the manuals of the craft. Significant features of various houses are pointed out and the contributions of the early architects noted.

The Architects' Emergency Committee is to be heartily complimented for visualizing this book and for carrying it through so splendidly. J. F. H.

GARDEN FLOWERS IN COLOR. By G. A. Stevens. New York: The Macmillan Co.

I SOMETIMES think that the greatest of all gardening difficulties is the stupendous breadth of the horticultural field. To master even half of it one would need the brain of a Solomon and the life span of Methuselah. What actually happens to most of us, of course, is that we flounder around confusedly, picking up a smattering of this phase and that and only after a considerable experience, in most cases, settling down to specialize along a limited number of lines about which we acquire a real fund of knowledge.

Garden Flowers in Color, it may be presumed, is calculated primarily to help the inexperienced gardener through his period of confusion by showing him the exact appearance of more than 300 important garden plants. This it accomplishes by means of full-color plates made from actual photographs, each supplemented by brief text which tells what the plant is, the family it belongs to, and what other flowers of similar type are likely to be met. Short cultural directions round out the text.

It would be difficult to overemphasize the value of this book as a convenient shortcut to familiarity with the names and appearance of a well-chosen list of flowering trees, shrubs, perennials, annuals, bulbs, [illegible] Waterlilies. It is a reference [illegible] of the sort that one would keep close at hand to refre[illegible] memory or check up on some [illegible] flower. Authoritative, accur[illegible] logically arranged, it places a n[illegible] post along the road of Americ[illegible] cultural literature. R

REMODELLING & ADAPTING THE HOUSE. By Harold Donaldson [illegible] lein and Donald Greene Tarple[illegible] adelphia: J. B. Lippincott C[illegible]

HAVE you a yearning to [illegible] a farm house, a village resid[illegible] block house or apartment in t[illegible] a stable, garage, barn or old m[illegible] those so inclined or those wh[illegible] day, plan such an adventure, th[illegible] will be both a stimulus to acti[illegible] a mine of ideas. It covers a wid[illegible] both geographically and in ty[illegible] structures that have remodeling [illegible] bilities. There is Ethan Allen's [illegible] place at Litchfield, Connecticu[illegible] at the other end of the scale an [illegible] tecturally nondescript cottage i[illegible] ver, Colorado. In most instance[illegible] are illuminating before-and-afte[illegible] tographs as well as similar floo[illegible] which make it possible for the [illegible] to see not only what was do[illegible] how it was accomplished.

The scope of the book, the a[illegible] state, is the small and moderate[illegible] house. Their aim is to be helpfu[illegible] definite, direct and concrete su[illegible] tions and information to those [illegible] plexed by the various problems [illegible] invariably arise. All remodeling [illegible] adaptation should be carried th[illegible] with the least possible expense, [illegible] candidly state that this can be ac[illegible] plished only when an architect's [illegible] ices are employed. To this end, in [illegible] of telling the stories of severa[illegible] modeling adventures, Messrs. Ebe[illegible] and Tarpley discuss the entire pro[illegible] from the construction angle and [illegible] individual structures as examples. [illegible] problems each presented and how [illegible] architect achieved what the ow[illegible] wished are briefly told so that [illegible] reader may understand the wh[illegible] well as the how.

Chapter by chapter, such all-impo[illegible] matters as construction materials [illegible] structural difficulties, proportion [illegible] scale, major changes within and w[illegible] out, the installation of modern [illegible] veniences, and the final decorat[illegible] and furnishings are considered. T[illegible] devoted to urban structures is perh[illegible] the least dramatic owing to the li[illegible] of space and the sternness of munic[illegible] building codes. However, it dem[illegible] strates clearly what a sympath[illegible] architect can accomplish under s[illegible] circumstances. The two conclud[illegible] chapters devoted to stables, garag[illegible] barns and old mills and their conv[illegible] sion could be expanded into a sepa[illegible] book titled "Believe It or Not"

From beginning to end this book [illegible] an interesting and usable guide [illegible] the audience addressed. Far-sigh[illegible] real estate brokers could read it w[illegible] profit and find ammunition so oft[illegible] needed to convince timorous buyers [illegible] what can be done with old buildin[illegible] and even those of the Victorian [illegible] post-Victorian decades. E. H. H.

Shrubs upon the sheltering wall

(CONTINUED FROM PAGE 59)

...lfurselves to flowering shrubs to ...our walls; Magnolia, Japanese ... Flowering Crab and other ...lowering trees are useful and ...ive. The evergreen Magnolia is ...s far north as Philadelphia, and ...ry beautiful covering for high ... The Laburnum, sometimes call... Golden Chain tree, which has ...ooping racemes of yellow flow...ich bloom early in the year, may ... used.

...bers for north walls must be ... very carefully. There are some ... which will succeed in any but ...ost exposed situations, among ... are the Winter Jasmine, the ...ing Forsythia, and the fragrant ... Honeysuckle, *Lonicera fragran...a*. The Japanese Viburnum, *Vi...m plicatum*, is very hardy and ...lower if it receives a little sun... The creamish white flowers of *...ria lindleyana* and its good fo... make it a plant worthy of a wall; ... succeed in most situations where ...ight want to plant it.

FOR MILD CONDITIONS

... the other hand, in gardens espe... favored in the matter of sunshine ...nild winters, many lovely climbers ... be grown which can scarcely be ...mmended for colder regions. Sev... varieties of Ceanothus are useful. ...f the best is the beautiful Gloire ...ersailles with panicles of flowers ... lovely shade of blue. *Veitchianus* ... a very useful shrub for this pur... *Rigidus*, with deep blue flowers, *papillosus* with pale blue flowers ...ery fine. Blue flowering shrubs are ... what rare, and for this reason these ...s are worth trying where possible. ...e Californian plant, *Garrya ellipti...* is a very delightful evergreen. It is ...cious, only the male plant grown ... cuttings being desirable. The long ...ping catkins are produced in win... and are most ornamental. No flow... will be produced if this is pruned ... late in the year.

...andina domestica is the so-called ...nese Sacred Bamboo. It is not a ...boo at all, but allied to the Bar... ...ies. In China it is planted by the ...es for good luck. If its luck is com...surate with its beauty, it ought to ... favored omen, for it has pink ...ed foliage in spring and red leaves ...utumn. In addition it has red fruit. ...s hardy as far north as Philadel..., and on a sheltering wall is prac...ly evergreen.

... number of plants from South ...erica will grow in favored loca...s, for instance: *Azara microphylla* ... evergreen Boxlike foliage, and ...ral varieties of Escallonias with ...e, pink and red blooms and neat ...green foliage, are all fine. Two va...es of Solanum are very beautiful for walls: *Solanum crispum* with purple flowers in goodly bunches, and *Solanum jasminoides* with white clusters which come into bloom in the middle of summer and persist until late autumn. Another beauty is *Abutilon vitafolium*. The flowers, each two and a half inches across, are borne in large loose clusters, their tender lavender color harmonizing perfectly with the grayish downy foliage.

One of the best supports I have found for shrubs trained to walls is formed by stout horizontal galvanized iron wires about twelve inches apart. These are secured by stout eyelets and tightened with turnbuckles. Both nails and expansion bolts with lead flaps are useful when the twigs are not too large, as the lead flap does not injure the stem. The modern wall built with cement is usually too hard to drive nails into, so a star drill is necessary and the hole should either be plugged with wood or a piece of sheet lead wrapped round the nail. When the stems have become stronger, fewer supports are needed; but those required should be securely attached, so that wind or snow will not detach the whole shrub.

Trellis work, if used, should be of oak or white pine and left unpainted; partly for the sake of appearance, and partly because of the difficulty of repainting.

The actual training is simple. The twigs not required are cut off and those left, tied back to the wires or nails. As new growth is soon produced, one can afford to be extravagant and cut off anything which cannot easily be attached. Like all flowering shrubs, the most severe pruning should take place immediately after flowering. A more picturesque effect results if the masonry of the wall is not completely hidden, but is allowed to show through here and there.

TRY SOME OTHERS

The recent popularity of the enclosed garden and more particularly the walled garden, has made gardeners search for material for wall decoration. The use of flowering trees and shrubs which are not by nature climbers will add an enormous quantity of material from which the selections may be made. The varieties mentioned in this article do not by any means exhaust the list and enjoyable experiments may be made with other plants. Sometimes a very beautiful picture may be made by growing some of the climbing plants which are not too rampant among the shrubs. *Clematis montana*, which blooms at the same time as *Viburnum opulus*, makes a pretty picture of copious white bloom, and *Clematis flammula* trained through *Sorbaria lindleyana* forms another excellent combination.

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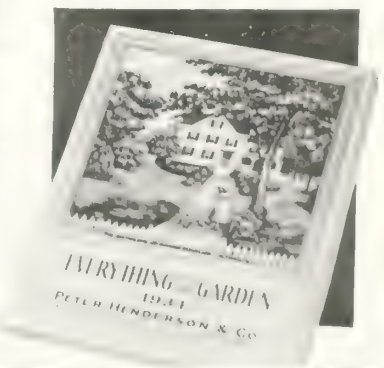
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The proud Clematis clan

(CONTINUED FROM PAGE 39)

mani, which was introduced as a hybrid by Jackman in 1863 but which many botanists regard as a separate species or at least as a stable form or type. This group owes its parentage to the Chinese species *Clematis lanuginosa* or the Italian species *C. viticella* as well as to *jackmani* itself, and all bloom on new wood, so that they all endure (and indeed require) more pruning than the first group. The number of beautiful hybrids in this group is legion. Those best known and most easily obtainable in this country, besides *jackmani*, are Madame Edouard André, a velvety reddish purple or mauve-carmine; Madame Baron Veillard, rose-lilac; *henryi*, with enormous creamy white flowers; Ville de Lyon, bright purplish crimson; Gipsy Queen, dark violet-purple, and Ramona, light lavender blue, and known in England as Duke of Edinburgh. All of these are charming things, but they are far from exhausting the beauty of this group, as will be seen from a list of the "twenty best large-flowering hybrids" which Messrs. Jackman, the English Clematis specialists, were kind enough to prepare for me. Here is Messrs. Jackman's list, which I present not merely to tantalize garden lovers but more especially to provoke nurserymen into providing them for us. I have grown them all, and while there are other varieties which I think equally lovely, every plant on this list seems to me worthy of a place in the proudest garden:

WHAT THE ENGLISH HAVE

Ascotiensis (large azure blue); Belle of Woking (double bluish-mauve or silver-gray); Comtesse de Bouchaud (rose-lilac, much like our Madame Baron Veillard); Crimson King (glowing reddish purple or dark red); Elsie Späth (bright blue); Gipsy Queen (dark violet); Fairy Queen (pale flesh color with darker bar); *Henryi* (large creamy white); *Jackmani superba* (dark violet-purple, regarded by many as superior to *jackmani*); Lady Betty Balfour (deep velvety purple); Lady Northcliffe (deep lavender tinted bright blue); Lasurstern (large deep purplish blue); Lord Neville (dark plum color); Madame Edouard André (velvety reddish purple); Mrs. Cholmondeley (light blue); Mrs. Hope (satiny mauve with darker bar); Nellie Moser (light mauve with red bar); Ville de Lyon (bright purplish crimson); and William Kennett (deep lavender).

What these hybrids need to make them happy is a rich, moist, well-drained soil full of lime, some shade over their root-runs, a stable support upon which to climb, and an annual mulch of well-rotted manure. As they are usually grafted, they should be planted fairly deep, so as to cover the graft with two or three inches of soil; but plants on their own roots are better in every way, and nurserymen who provide own-root plants should always be preferred to those who furnish grafted plants.

One thing above all should never be forgotten, *lime*. Though my garden is in a limestone country, I always [illegible] (which I prefer to other forms of lime) at the rate of one spadeful to a wheelbarrow full of soil; but in sour or acid soil two or even three spadefuls of lime stone may not be too much for gardeners, in order to forestall soil rot and leaf-spot, wait until a second stem has developed after planting, then cut off the original stem right down to the graft or root; but it will usually suffice to cut off each leaf as soon as it shows any sign of disease and burn it.

The large-flowering hybrids, however, are by no means the only Clematis fit for the garden. Personally I prefer the small flowering species which wear well long after the showy hybrids have begun to tire, and which have few of the troubles that beset their more delicate kinsmen. They are of many kinds—golden yellows such as *Clematis tangutica* and *orientalis*, creamy white or pale primrose like *veitchiana*, scarlet or reddish rose like *C. texensis*, dark blue or purple like *C. crispa*, pink like *C. montana rubens*, white like *C. montana*, *montana alba*, *sonii*, *paniculata*, and *fargesi*, lavender like *C. jouiniana*, and a host more. I have grown more than a hundred sorts of these small-flowering species alone, and very few indeed are without some kind of interest. All I have mentioned should be widely used in our gardens, but here I can linger over only one of them. This is the Texas or Scarlet Clematis, *C. texensis*, a native of Texas but quite hardy, and one of the most delightful of plants on a trellis or fence or scrambling over a low shrub. The flowers are urn-shaped and of a brilliant shade of reddish rose, with pale buff to pinkish buff inside. Some charming hybrids owe their parentage to this American species such as Countess of Onslow, Duchess of Albany, Grace Darling and Admiration; and it is a reflection on our taste, or on our influence with the nursery trade, that none of them can be obtained in this country at the present time. But the wild species can be easily grown from seed, obtainable from many English, French and Swiss seedsmen.

A LONG FLOWER SEASON

With ten varieties of Clematis, carefully selected from the above lists, one can have flowers in the garden from May to November; and if there is a greenhouse or conservatory, such tender kinds as *C. armandi*, *indivisa* and *cirrhosa* will furnish bloom for the rest of the year. When you stop to think of it, not many plant families can boast of such possibilities.

Clematis can be used in many different ways. They are ideal for trellises, porches, pergolas, wire fences, stone walls, or tumbling over rocks. The rampant climbers, like *C. paniculata* and *montana* or its varieties, will cover a house, and mold its sharp lines into more delicate beauty. The more slender climbers can be made to scramble over bushes where they will nicely imitate their native habits in the wild. Next spring plant *C. texensis* or *Jouiniana* on the shady side of a low bush and reward the results some day you

(Continued on page 74)

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A packet of seeds will produce fine, blooming bulbs of undoubted hardiness in from six to eight months. Seeds sown before January first will bear flowers on stems at least eighteen inches high, sometimes several feet, by the next August or September while even spring-sown seeds will be inclined to set flowers before frost the very year of their sowing.

Two-year seedlings, richly fed with well-decayed cow manure, become magnificent specimens from five to six feet tall, each bearing twenty to twenty-five blossoms on a stem. One blue ribbon winner carried thirty-five flowers when it was displayed at a recent flower show.

In the greenhouse or even under ordinary house conditions the brown seeds are soon transformed into lusty little plants for garden use. As a forcing plant for Easter or late spring bloom, however, this Lily is worthless.

Seeds may also be sown out-of-doors in a coldframe in late fall or early winter. Freezing will not harm them for they will remain dormant until next spring. Sowing the seeds early enough for them to germinate during warm autumn days should be avoided since freezing will injure tender young seedlings.

To grow *Lilium philippinense formosanum* in the house, sow the seeds lightly on the surface of bulb pans filled with a half-and-half mixture of loam and sharp sand. Barely cover the seeds with a sprinkling of sand before pressing them gently in place with hand or board. Deep sowing is fatal.

Have the soil moist before sowing by placing the bulb pan in water to within an inch of the brim and leaving it there until the surface soil appears moist. Thereafter keep the soil as evenly moist as possible, watering it from a can with a fine spray. Never allow a soggy or a dry, baked condition to develop. Shade the pots with newspaper or cheese cloth until the seeds germinate. Then admit light but

(Continued on page 74)



THE individual [illegible] resembles a large *regale*, except that it is pure white. In the wild state, the reverse of the flower [illegible]



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(CONTINUED FROM PAGE 73)

give protection from hot sunshine.

When the first seed leaves appear, carefully remove each plant to a 2" pot filled with equal thirds of sand, loam, and leafmold or finely chopped turfy material. Place the pots in a sunny window.

For some months little top growth will appear although many sturdy roots will be developing. By April first the plants will be in readiness for shifts to 3" pots, containing more of the same soil mixture.

Let them remain in these until danger of frost is over and then plant them in their permanent location in the garden, placing each bulb about two inches deep.

Like other Lilies these natives of the Philippines require beds that are well-drained and rich. They thrive when their roots are shaded but their tops must find a place in the sun. They grow well and appear at their loveliest when planted among medium and tall-growing perennials.

Even in winter when top growth is no longer in evidence these bulbs will not be really dormant. For this reason when bulbs are purchased they will not be smooth and round like Tulips or Daffodils but will carry a heavy, well-developed root system.

The strong, active quality of *Lilium philippinense formosanum* is readily seen in autumn when second stalks are pushed up after the first flowers are cut. Where warm weather continues a second crop of flowers will mature. Of course, in Florida, in the Gulf States, and in southern California, this Lily will flower continuously the whole year as it does in its native islands.

In regions where a foot of snow persists all winter no further protection is required but, where the weather fluctuates, an inch covering of leaves or salt hay should be spread over the bulb beds from the time of the first hard freeze until the return of mild days in spring.

—HELEN VAN PELT WILSON.

The proud Clematis clan

(CONTINUED FROM PAGE 72)

will have a charming picture, both when the climber is in flower and in fruit. Then there are the rock garden kinds, like the European *C. alpina* with its blue flowers, the American *pseudoalpina* and *ochroleuca*, the first purple and the second yellowish white, and loveliest of all, the Chinese *macropetala*, with its delicate flowers of light chicory blue flushed with white and lavender, which was introduced from northwestern China by Farrer about twenty years ago and has therefore been miscalled *macropetala farreri* by those who really ought to have known better.

Finally there are the herbaceous kinds which do not climb, such as *C. davidiana, recta, integrifolia* and the already mentioned *ochroleuca*, which may be used in the flower garden or the shrubbery. Perhaps the accompanying photographs, all taken in my garden, will give you some inkling why the English enthusiast thought this genus "unsurpassable."

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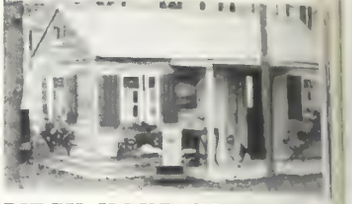
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MR. WRIGHT IN HIS SHIRT SLEEVES

Gardening is a form of madness that seizes many men and women when the first warm, fragrant whiff of Spring floats down the air. Some, who are hardened gardeners, can get themselves all het up without the whiff—a new seed catalog is enough or even the whispered hint of a new rose. The March issue, for example, comes out when February is still lingering in the lap of Winter, yet it will be grabbed (I hope) by a hundred thousand or so gardeners who know a good thing when they see it.

No amount of superficial splash will fool real gardeners. They demand authenticity. They want authority behind their gardening articles. For many years House & Garden has steered this course of authority without swerving. We have discovered and produced more real garden authors than all the other magazines put together. A good score of gardening books, standard today, first appeared serially in House & Garden. You find the best and see it first in House & Garden.

Permit me to explain the gardening articles and authors in the forthcoming number.

Frontispiece and lead article: A full color study of lilacs by Bruehl. Faced by a practical article on the lilacs to select for your garden and how to grow them. By John Wister. John is president of the American Iris Society, secretary of the Pennsylvania Horticultural Society, author of "The Lilac," "Bulbs for American Gardens," etc.

Flowering Trees for Shrub-Borders. Years ago when the old landscapists of England planted what they called "the wilderness" in gardens, they taught us to appreciate the beauty of varying foliage and flower in trees and shrubs. The art has lain neglected. Now Fred F. Rockwell revives it and tells how these trees are selected and planted. Fred is author of sixteen gardening books. Incidentally, he's just been made garden editor of the *New York Times.*

Searching for Alpine Flowers in the High Olympics. The people who search for flowers in the Olympics are usually rock gardeners and it is among the rocks of the High Olympics that many choice ones grow. This, incidentally, is the first of a series of articles on various native plant-producing areas by the same author—Dr. Ira N. Gabrielson. Who's he? Well, he's with the United States Biological Survey in the northwest, has tramped all over its mountains, travels 40,000 miles a year, and last year produced "Western American Alpines," a book (and here's a wonder!) that the British gardening papers and magazines lauded to the skies. They don't often accord such honors to an American book.

The Red Geranium Wall is a garden detail, reproduced in color, painted by David Payne, that young artist House & Garden discovered last year.

Soil for Roses faces this, a text explanation of what soil roses require. The ultimate ambition of every gardener is to have good roses. Soil is one of the deciding factors. It is explained by August Tharin, a Swiss nurseryman, now in business in this country.

Flower Studies. Every now and then some wise photographer takes a close-up of a flower and produces a picture of amazing beauty. Out of the thin air of Boston we picked a new one, George Davis, who makes a tulip look like a jewel and a calla lily like a bride's smile.

New Lilies. If you want really to hold up your head in the local garden club, you have to do something about lilies. Not all are easy to grow, yet the newer kinds offer splendid arcs of beauty for the garden. Once more we chose a well-established authority to write on them—Helen Morgenthau Fox. She is one of America's best amateur lily growers. Her garden at Peekskill is full of 'em. She has written a book on lilies, "Garden Cinderellas," one on Spanish gardens, "Patio Gardens" and "The Delectable Garden."

Two pages showing a small Spanish garden follow this, and on their heels come (1) Photographs of the processes of making *plant grafts,* posed exclusively for House & Garden by Montague Free, propagator of the Brooklyn Botanic Garden; and (2) Evening Primroses by Louise Beebe Wilder. I'm not sure that Montague has committed any books, but Mrs. Wilder has written a full half dozen.

Despite all this gardening material, we find room for two pages of murals for children's nurseries, two of last-minute shops, two for the hostess, and six pages of houses.



Men like them Saucy



by Josephine Gibson

FEW men "go for" mild-mannered foods. Men like saucy foods —foods fired with ambition; foods vividly, definitely flavored. Tables at clubs where males foregather are laden with last-minute flavor-aids with which to fleck the art of chefs; sauces that enable each to add the gustatory highlight of his preference.

First we see Heinz tomato ketchup, one of the 57 Varieties, its golden-rimmed cap overtopping its companions. With it stand Heinz prepared mustard, Heinz chili sauce, Heinz beefsteak sauce, Heinz vinegar, Heinz imported olive oil, and Heinz Worcestershire sauce. With these "savor-savers" at hand, the blandest menu insipidities assume exciting character. And—here is a secret I've discovered—the average *man*, and woman too, is doubly gladdened when the labels on these condiments proclaim that *Heinz* has made them.

For instance, take Heinz tomato ketchup. You see, Heinz ketchup is made of *red-ripe* tomatoes, carefully cultivated from Heinz-grown seed. It is then cooked in *open* kettles, useless moisture from the juice evaporating into the air, only thick boiled-down goodness remaining. Pure granulated sugar and rare spices are added, then the ketchup is sealed hot into bottles. There is really an extra tomato in every quart of Heinz tomato ketchup.

Set a saucy table, and prepare for masculine acclaim.

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HOUSE & GARDEN

Condé Nast Publication



To the Man who is "*on the fence*" about automatic heating



ARE YOU one of the thousands and thousands of people in this country who are gosh awful tired of playing nurse to a furnace? Do you hate to get up half an hour earlier in a cold house so you can have heat up before you leave for work? Do you hate the idea of the "little woman" playing janitor all day? Sure!

Then you are probably one of those who have reacted very favorably to the idea of enjoying the luxury and economy of a G-E Oil Furnace. You probably would like very much to get up in the morning and find the house at about 72 degrees; have good hot water on tap for your shave and shower. You like to imagine your wife not having to run up and down the cellar stairs a dozen times a day, opening and closing the drafts. You would like very much to yawn and go to bed at 11 or 12 P.M.—without having to go down and bank the furnace.

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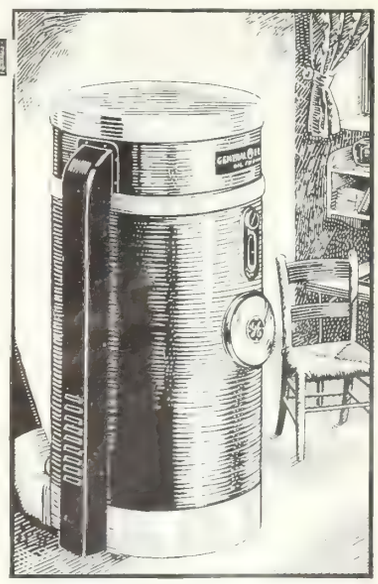
And if paying for the furnace is what is bothering you — set your mind free on that score. A small down payment puts it in. The G-E Purchase Plan gives you 30 months—2½ full years—to pay the balance.

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ORTLAND, ME., Enterprise Mattress Co., Inc., 15 Cross Street.

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LEXANDRIA, LA., Alexandria Bedding Company, Maple and Tenth Ave., South.
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HATTANOOGA, TENN., Chattanooga Mattress Co., 426 Chestnut Street.
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NASHVILLE, TENN., Jamison Mattress Company, 810 Eighth Ave., North.

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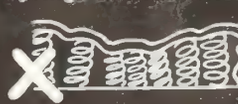
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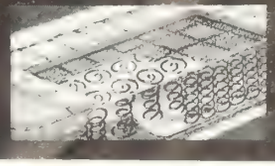
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Booklets for the Asking



Reviewed here are a number of the new brochures, pamphlets and catalogs which have lately been issued by House & Garden's advertisers. Kindly indicate by number on the coupon below the particular material in which you are interested.

BUILDING MATERIALS

Bathrooms and Kitchens

270. [illegible] color pictures in this brochure of bathrooms [illegible] Carrara structural glass. Pittsburgh Plate Glass Company, Glass Building, Pittsburgh, Pa.

271. [illegible] Literature on sinks, ranges and other household equipment made of Monel Metal. Separate booklets cover Monel Metal Hot Water Tanks. The International Nickel Co., Inc., 67 Wall St., New York City.

272. The White House Line Assortment folder contains layouts for kitchen-[illegible] of White House Kitchen dressers. James S. Kirkpatrick, Inc., 1 Park Square, Boston, Mass.

Portable Houses

273. [illegible] their plans. This concern also makes greenhouses, garden furniture, playhouses, etc. E. F. Hodgson Co., 1108 Commonwealth Ave., Boston, Mass.

GARDENING

Fences

274. [illegible] lustrated booklet shows chain link wire and iron picket fences for private property [illegible] Wickwire Spencer Steel Co., 41 [illegible]

275. Cyclone Fences. Literature describing Cyclone fences made of rust-resisting copper steel. Cyclone Fence Co., Dept. H, Waukegan, Ill.

Garden Furniture

276. [illegible] brochure of distinctive bronze, lead, marble, terra-cotta and stone garden furniture. The Ellen Studios, 23 Lexington Ave., New York City.

277. "AVille Market Garden." A collection of loose leaf pages illustrating attractive marble benches, sun dials, bird baths, vases, etc. for decorating the garden. Vermont Marble Company, Proctor, [illegible]

Seeds, Bulbs and Nursery

278. Aggeler & Musser Seed Catalog. The forty-first annual catalog of this firm contains numerous illustrations of flowers, vegetables, aquatic plants, etc. It is profusely illustrated. Aggeler & Musser Seed Co., 1934 East 15th Street, Dept. HG, Los Angeles, Calif.

279. "Burpee's Annual Garden Book, 1934." A complete garden handbook describes flowers and vegetables and gives gardening information. It contains numerous illustrations. W. Atlee Burpee Co., [illegible] Philadelphia, Pa.

280. "Dreer's 1934 Garden Book." Two [illegible] are offered to the gardener. Profusely illustrated with flowers and vegetables. Henry A. Dreer, Inc., 1306 Spring St., Philadelphia, Pa.

281. [illegible] minute information on the culture, flower arrangement, bulb diseases, etc. of the [illegible]

282. [illegible] culture listing 500 beautiful Roses. There are several illustrations. The Dingee & [illegible]

283. [illegible] twenty-five cent rebate slip will be sent [illegible] from the first order for two dollars or more. [illegible]

284. Outpost Nurseries. A booklet offers a long list of trees, shrubs and plant material, together with prices. Outpost [illegible]

285. [illegible] contains several new varieties. Many of [illegible] Ave. at 59th Street, New York City.

286. [illegible] obtain beautiful lawns by using Scott's Creeping Bent. O. M. Scott & Sons Co., [illegible]

287. "Sutton's Seeds, 1934." A beautiful book listing flowers and vegetable seeds. The price is 35 cents but for $1.25 they will send the catalog and seeds of four different varieties. Sutton & Sons, Ltd., [illegible]

288. [illegible] annuals, perennials, roses, water lilies, gladioli and includes several vegetables. Vaughan's Seed Store, Dept. 52, 10 W. [illegible]

289. Hardy Plants. The 1934 catalog contains a wide selection of hardy plants, rock plants and bulbs. Wayside Gardens, 30 [illegible]

HOUSE FURNISHINGS

Blankets

290. Kenwood All Wool Blankets. Literature illustrates and describes the [illegible] by this concern. Kenwood Mills, Empire [illegible]

China & Glassware

291. Wedgwood China. An illustrated booklet on Wedgwood China, Jasper, Basalt and Queen's Ware. Josiah Wedgwood & Sons, Inc., 160 Fifth Avenue, New York City.

292. "Notes for an Epicure." An excellent book on the use of wine at the table. There are chapters on the care of wine, the order of usage, best vintage years, etc. Colored photographs show the proper glasses. Ten cents. Libbey Studios, The Libbey Glass Mfg. Co., Toledo, Ohio.

Floor Coverings

293. "Useful Facts About the Care of Rugs and Carpets." How Ozite rug cushions will make your rugs last longer. Information on cleaning rugs and carpets. Clinton Carpet Co., Merchandise Mart, [illegible]

Furniture

294. "[illegible]" An interesting booklet on the whys and wherefores of modern design in furniture. [illegible] Street, New York City.

Silver

295. "The [illegible] Silver." A portfolio of illustrated booklets which describe the "Treasure" patterns in table silver. Rogers, Lunt & Bowlen Co., Greenfield, Mass.

296. "Bridal Silver and Wedding Gifts." This booklet, an engraving chart, illustrations and prices of Towle patterns, will be sent for 25 cents. The Towle Silversmiths, Newburyport, Mass.

Windows

297. "Draperies and Color Harmony." A booklet showing illustrations of interiors in which Orinoka fabrics have been used. The Orinoka Mills, 183 Madison Avenue, New York City.

298. Quaker Lace Curtains. A twenty-four page brochure on window curtaining problems. Price ten cents. Quaker Lace [illegible] Fifth Avenue, N. Y. C.

MISCELLANEOUS

299. "The Smart Point of View." An attractively illustrated booklet which outlines Margery Wilson's course in Charm. The "Charm-Test" is sent with this booklet. Margery Wilson, 1148 Fifth Avenue, New York City.

BOOKS

300. "Books That Tell You How." A folder which describes 60 picked favorites [illegible] extensive list of garden books. Macmillan Co., 60 Fifth Ave., N. Y. C.

Food

301. "Twenty-One Delicious Campbell's Soups." This folder contains brief descriptions of twenty-one different kinds of soup. [illegible] Soup Co., Camden, N. J.

392. "Thrifty New Tips." Contains several unusual and appetizing dishes made of Heinz Baked Beans. H. J. Heinz Co., Pittsburgh, Pa.

For Informal Entertaining

303. "Here's Hospitality." A book of ideas about informal entertainment. Illustrates the Hospitality Tray. Waters-Genters Co., Division of McGraw Electric Company, Minneapolis, Minn.

304. "How to Give Buffet Suppers." A twenty-four page booklet written by Emily Post suggesting menus and table arrangements. Price 10 cents. Chase Brass & Copper Co., Inc., Waterbury, Conn.

TRAVEL

305. Cunard Sunshine Cruises. Literature on cruises to the Mediterranean, West Indies, Bermuda and South America. The ships are the Aquitania, Mauretania, Samaria, Franconia and Berengeria. Cunard Line, 25 Broadway, New York City.

306. Matson Line. Literature on trips to Hawaii made by the ships of this line. Matson Line-Oceanic Line, 535 Fifth Avenue, New York City.

307. French Line. Describes transatlantic trips on the Ile de France, Paris, Champlain and Lafayette. French Line, 19 State Street, New York City.

308. United States Lines. Photographs and deck plans of the new United States transatlantic liners—S. S. Washington and S. S. Manhattan. Roosevelt Steamship Company, Inc. General Agents, No. 1 Broadway, N. Y.

House & Garden's Reader Service Bureau, Greenwich, Conn.

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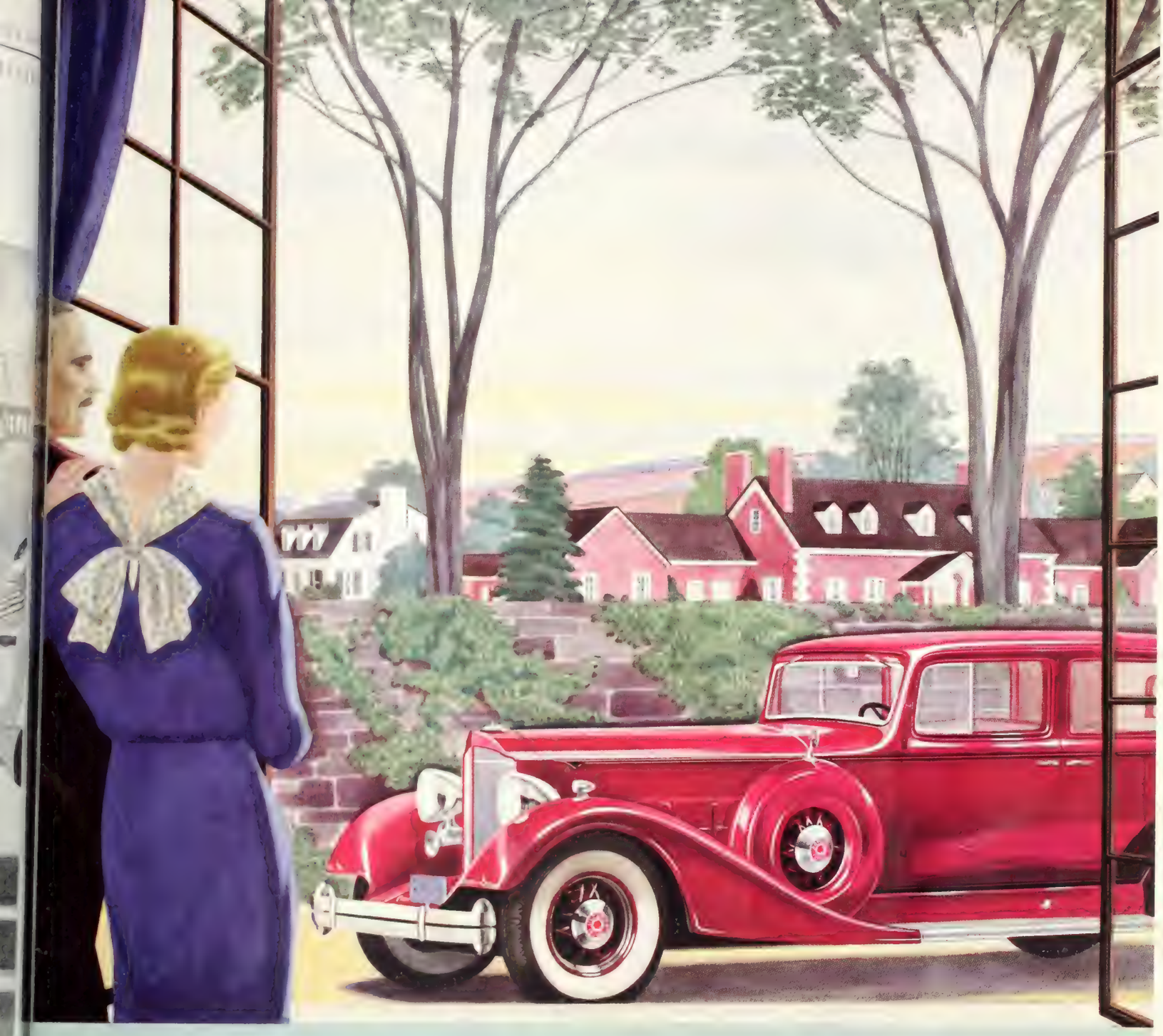
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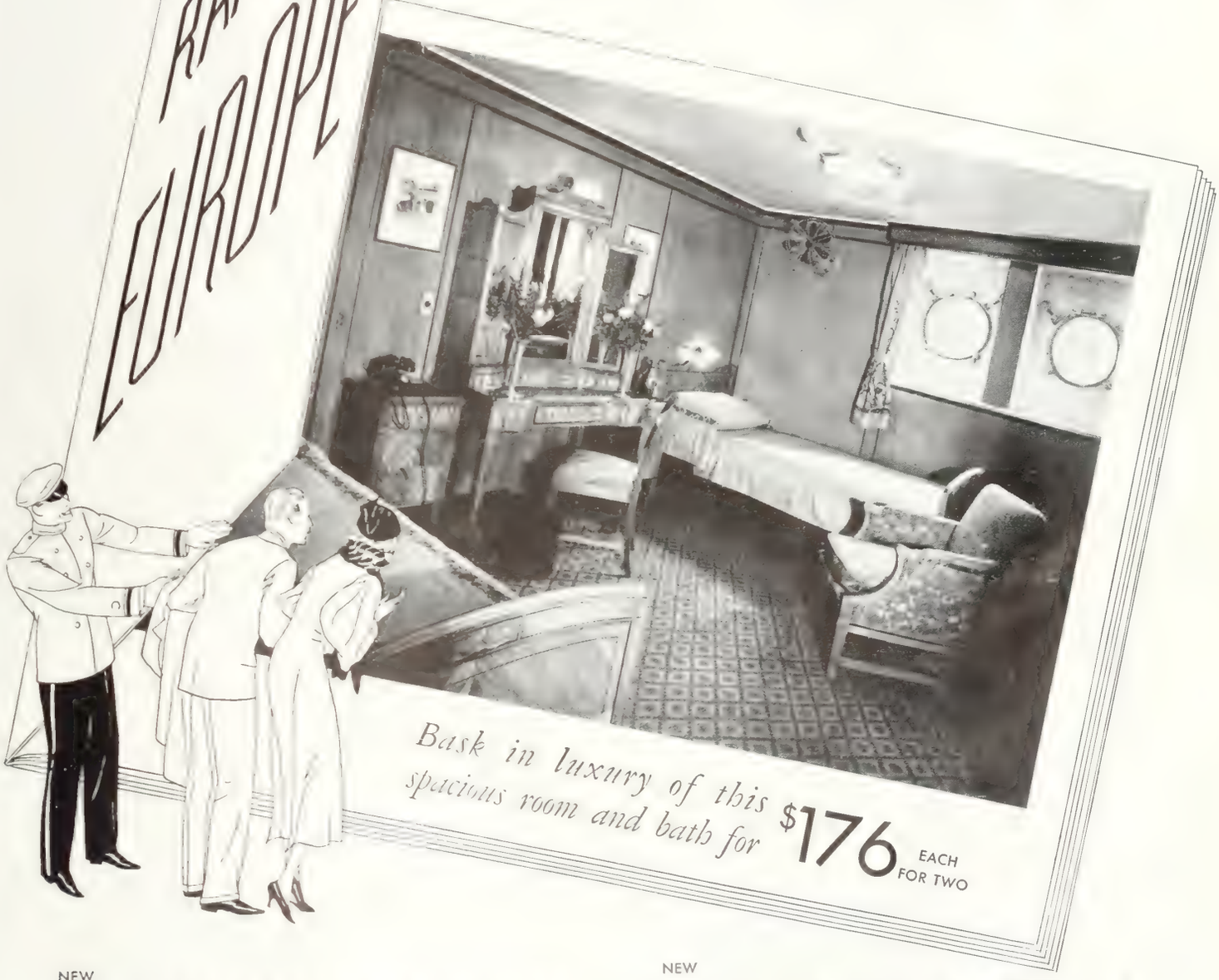
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HOUSE & GARDEN'S TRAVELOG

ARIZONA

Phoenix

Hotel Westward Ho. [illegible]

Tucson

Pioneer Hotel. [illegible]

CALIFORNIA

Yosemite National Park

The Ahwahnee. [illegible]

DISTRICT OF COLUMBIA

Washington

The Raleigh Hotel. [illegible]

The Willard Hotel. [illegible]

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Soreno Hotel. [illegible]

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INDIANA

French Lick

French Lick Springs Hotel. [illegible]

NEW HAMPSHIRE

Hanover

The Hanover Inn. [illegible]

NEW JERSEY

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CHARLESTON

Besides the richness of its historical associations and the charms of its climate, Charleston, South Carolina, is famous for its perfect examples of period architecture and its gardens. This time of year sees thousands of visitors from all over America drawn to this beauty spot. Here are the internationally famed Magnolia Gardens, Middleton Gardens, which are the oldest landscape gardens in America, and the exotic Cypress Gardens. Not only are the gardens close to perfection at this time of year but March is an ideal time to browse through Charleston's quaint crooked streets and by-ways, to view the stately mansions, ancient taverns and coffee houses and to study the graceful specimens of hand wrought iron grills, gateways and balconies.

If there are any golfers in your family remember that the second annual Tournament of the Gardens will be played over the Wappoo Course of the Charleston Country Club on March [illegible].

MERRY-GO-ROUND

"Life is just a merry-go-round", says the Copley-Plaza in Boston, in greeting the return to polite drinking with an exceedingly smart bar which announces its name from a gay little flag as "Plaza Merry-Go-Round". As its name indicates, it takes its motif from the well-known circus machine. Quite tricky it is, with the center wheel containing "the works" in the form of all the necessary bar equipment and the surrounding wheel carrying individual tables for four, which are set out from the center like spokes on a wheel. A real calliope, playing rather inappropriately "The Sidewalks of New York" and other pieces of similar import, completes the proper atmosphere. It takes seven minutes for the wheel to complete one revolution—not too fast, we say, but just fast enough to allow you to greet your bartender with a "Glad to see you again".

PRINTEMPS

An early Easter this year throws the beginning of the "high season" at Hot Springs into March instead of April. The latter half of this month will find the young crowd, which includes many college and boarding-school students, joining their parents in Virginia for the Spring vacation. To add to the college note the Princeton Glee Club is to perform in The Homestead Theatre on the evening of March 31, followed by the Hasty Pudding show April 2 and 3. For the rest, March is a month of increasing sports interest in this Virginia mountain valley with three hunts a week of the Bath County Hounds, shoots at the Skeet Field, golf on the Cascades course and the *en-tout-cas* tennis courts at the Casino open again for the season. And who can forget riding the mountain trails in Spring!

MID-SOUTH

Pinehurst enters its busiest period this month with the holding of two traditional championship golf tournaments, a dog show and a horse show. Since golf is such a comparatively young game in this country there are few championship tournaments that have the right to be described as traditional. The North and South Women's Championship March 19 and the North and South Open on March 27 began 32 years ago and hence rank with the oldest tournaments in the nation. Many dog fanciers will also be in Pinehurst for the dog show on March 24. The Horse Show, which is seventeen years old, is on the 30 and 31.

JUST TO KEEP POSTED

BERMUDA: Golf: Men's Amateur Championship of Bermuda, Riddell's Bay Course, March 13-17.

RIVERSIDE, CALIFORNIA: Japanese Cherry Blossom Fête, March 25.

NEW YORK CITY: Tennis: Men's National Indoor Championships (singles and doubles), Seventh Regiment Armory, March 10-17.

NEW JERSEY (Cont.)

Atlantic City (Cont.)



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Grace Line. [illegible] Street. Phone Trinity 9461.

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Grace Line. For rates, reservations, information, call or write W. P. Neeson, Agent, 2 Pine Street, Phone Sutter 3800.

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★

The George Washington

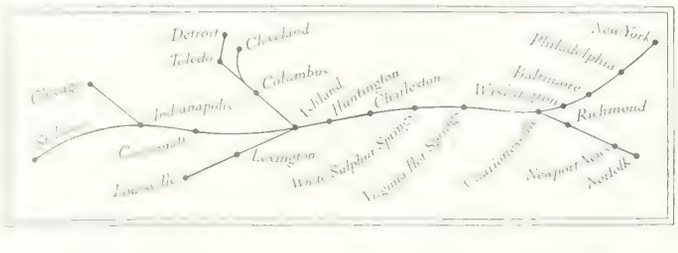


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ITALIAN LINE

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In Such a Room . . .



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HODGSON HOUSES

Shopping Around....



The [illegible] ment of pebbles that is usually provided to keep the roots of the water that feeds the roots. It can be taken out when the vessel is to be used for cut flowers, instead. $5 for this brain-child. From Pitt-Petri, Inc., [illegible]



When [illegible] thoughtlessness forget their esthetic [illegible] the group of flowers illustrated above will serve as a timely reminder. For this bouquet has been designed expressly to enhance the bird-bath—to cast an aura of beauty and natural charm over the feathery ablutions. Fashioned of lead it stands 14½ inches tall and measures 11½ inches across. It can be piped for use as a miniature fountain. $18.50. Erkins Studios, Inc., [illegible] New York



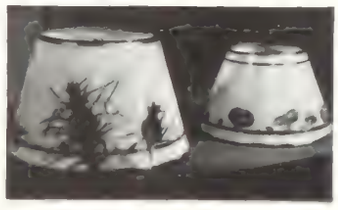




Speaking of birds, the most unusual [illegible] and the like that I've seen hereabouts is a weird, polka dotted, pottery hen. The [illegible] hole in the fowl's back, in spite of which unnatural situation she manages to look quite cheerful. At first glance you can't tell whether she's an Early American or quite Modern per- [illegible] wrong both times, for this bird has flown all the way from a little village in far-off Persia—which certainly has all records for long distance flying stopped. Red or blue, and gold dots on gray-white ground. These birds are $2 the piece. Mottahedeh, Inc., Rocke- [illegible]



The inside of the house is going to have to look to its laurels if our out-of-door living rooms keep on developing their decoration consciousness. Where, for instance, have you seen a more charming, distinguished little tea table than that pictured above, made of iron and glass to defy the elements with a sturdiness its dainty lines belie? There's plenty of room on the lower shelf—which measures 36 by 14 inches—for plates and plates of delectable tidbits. The top, of glass, is slightly smaller to allow room for the flower pots at either end, in which colorful field flowers can be arranged instead of Ivy. In old-white, $25. In wood, for indoors, $40. Blanche Fall Storrs, 518 Madison Avenue, New York



Some of the latest spring millinery for our pet lamps is shown above, introducing a distinctly new and different trend in lampshades. Made of parchment, which is, of course, the perfect warm weather material—cool-looking, dirt resistant and easy to clean—these shades belong to a series decorated with what their designer calls "Fruit of the Earth" motifs. The number and variety of these are overwhelming. The pineapple border above is particularly good-looking and for the vegetarian let me suggest the mushrooms beside it. Prices for those illustrated are as follows: 8-inch shade, $4. Add $1 for every two inches up to 14 inches. 16 inches, $7.50; 18 inches, $8. Waverly Studios, 15 Waverly Place, New York



Another style note informs us that in our fashion-wise gardens and terraces, chairs like that above are *le dernier cri*, the *sine qua non*—in our language, hot-stuff. This piece is one of a group that interprets the Directoire mode in wrought iron. Besides the armchair above, which is 18 inches wide, there's a bench of similar proportions with the same arms but no back, and a round table with a glass top 32 inches in diameter—to match. A feature of this furniture which can't be seen in the picture, but I can vouch for, is its excellent construction. Armchair, $27.50; bench, $18.50; 32-inch circular table, $65. Florentine Craftsmen, 90 Park Avenue, New York



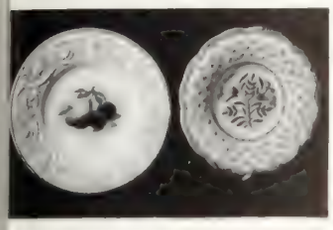
The perennial polka dot blooms again this spring on one of the smartest tablecloths that ever gladdened these old eyes, sah! Incidentally the colors are something to clap hands over. Just to give you an idea—there's a terribly sophisticated yellow and black and white—the yellow a dull gold shade. And then for your lighter moods there's a rose and white and black. There's a good green and a blue scheme too. 54-inch square, with 6 napkins $9.75. 54 by 72 inches and 6 napkins, $12.75. I forgot to say the cloths are fine French linen. Maison de Linge [illegible] Madison Avenue, New York



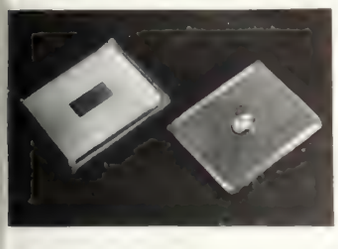
Here's an old friend, the tea-spike, now made of iron and of course twice as durable as when made of wood, last year. Another innovation is the placing of four little feet about the base where the spike goes into the turf, to keep everything on the level. The scalloped apron about the top is painted green, orange or red and white to harmonize with the umbrella or awning you sit and sip under. As you can see, the top is large enough to hold a good sized plate and a glass, with plenty of room over for an ashtray. $2 each. 6 for $10. Madolin Mapelsden, 825 Lexington Ave., New York



[illegible] good, old-fashioned bed-time [illegible] bless it—has at last gone the way of all flesh and become, with the aid of Russell Wright, designer, a rabid modernist. Mr. Wright originated the [illegible] new cutlery above. Please note square tip on the knife of the [illegible] Made by Wm. Langbein & Bros., Duane Street, New York City



[illegible] very elegant [illegible] summer refreshments are illustrated [illegible] both designs by Wyndham [illegible] ft. Embossed border and fruit motif [illegible] white. 9 inches. Right. Dull gold [illegible] sses and flowers illuminate the sec- [illegible] ivette Falls, 571 Madison Ave., N. Y.



A TOPPER is no longer a member of the [illegible] The lids of those nice flat tins made by the cigarette people to keep their cigarettes fresh for you. At left above. Wood fibre with metal trim. $3. Right. Red enamel with flying ducks crystal. [illegible] Alice Marks, 19 E. 52 St., N. Y.



COLLECTING old prints and devising new ways of using them is a specialty of Loëdi-Haultain, Inc., 38 East 57 Street, New York. From this shop come the softly faded flower prints above, framed in passepartout, with [illegible] inches. $2 each. Parchment-color cigarette box—two compartments—decorated with French landscape prints. $2.75

BELOW is a [illegible] serves [illegible] purposes. The 14-inch tray, in the illustration, is ready for an army of crackers and cheese—the former to march around the edge, the latter to stand on the center wooden section. This last can be lifted out and the gadget at left, making charged liquids and dispensing them right from their "store" bottles, popped in instead. Then glasses stand around the outer circle of the tray. Cheese-board and tray, $2.50. Fizzit, $1. Carol Stupel, 443 Madison Avenue, New York



IT MUST be the spring air that's making bright ideas sprout so these days. A thermos for wines is one of the latest and best. Instead of cooling it in an ice-bucket you put the bottle in the refrigerator. When its temperature has dropped sufficiently, the bottle is slipped into the thermos which fits any quart size. Insulation on the inside keeps the cold in and an opening in the top, through which the neck of the bottle extends, and a handle at the side facilitate pouring. Silver-plated. $10. Bobhill, 230-5th Ave., N. Y.



NOVEL materials and quantities of good-looks distinguish the two wastebaskets below. Doesn't a combination of silver cellophane and black patent leather sound thrilling? That's the basket in the background—body of cellophane, border of leather. Its running mate is all black patent leather with a wide border of four bands of white corduroy proclaiming its complete independence of all the traditions and rules for wastebaskets. Both are priced at $8. Daniel Watson Studio, 310 East 31 Street, New York





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For sale by leading department and seed stores or direct from
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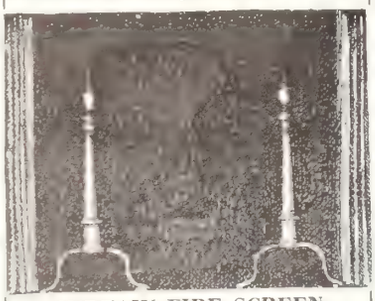
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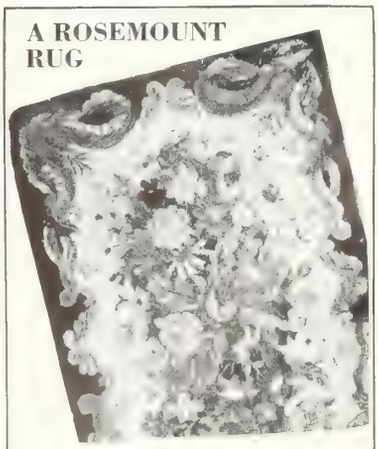


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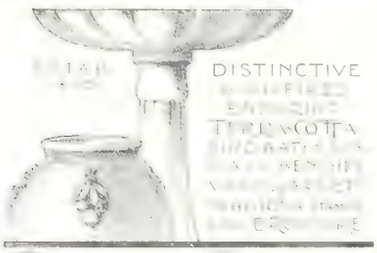
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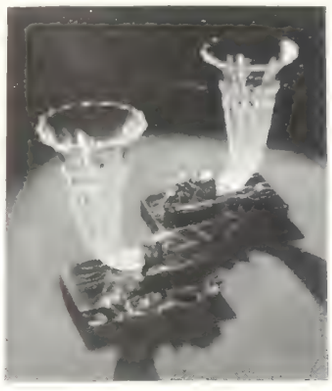
THE ARCHITECTS EMERGENCY COMMITTEE
15 East 40th St., New York



A [illegible] decoration seems to baffle so many, there's really no excuse for anyone's fireplace looking dull when the shops provide such good ideas. Among these is the variation of the classical urn above—with spired lids looking like the domes of an Eastern temple. White porcelain, gilt tips and handles. $30 the pair. 9½ inches. Mary Barlint, [illegible]

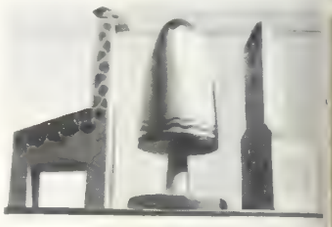


CANDLESTICKS have perhaps been more widely used on mantels throughout the ages than any other type of accessory—too frequently in a pretty unimaginative way. Now the trend for marine motifs comes to the rescue of our originality and the graceful sea-horse balances a candle on its head. Of metal with a lovely, sea-green patine. Price, $5. Jane Merrick, 103 [illegible]



EVEN the most insignificant of fireplaces must acquire some distinction under the influence of the cornucopia above. Mounted on small slabs of black and white marble, the horns are of cut crystal tipped at the base with delicately molded, brass rams' heads. The result of this artistry reduced my sales resistance to its lowest ebb. Each measures 7½ inches tall. The pair, $15. John Gatjen, 506 Park Avenue, New York

THE interior of a juvenile closet is ap to present an amazing sight these day —with the hat shelf a kind of cros between a menagerie and a villag green. For baby's bonnets have no come to rest upon trees and giraffe and church steeples like those below— made of wood and painted in happ colors. The height of each is about 1 inches and the price, $3.50. From Child hood, Inc., 32 East 65 Street, New Yor



PERHAPS it's because the armchair is s exactly my idea of the one Goldilock must have sat in during her impromptu visit to the three bears, that the chil dren's furniture below seems to m among the nicest I've seen. The three pieces are maple. Chairs have, rus seats 10 inches from the floor i the 2- to 5-year-old size. The table fo the same age is 18½ inches tall. A chair, $3.50. Straight chair, $3. Table $5.50. Complete set, $11.50. The Pla [illegible] Ave., New York



MORE suited to grown-up tastes, is the attractive and well-made little pedestal table below. Its uses in any household are without end. It stands helpfully beside either bed, or living room chair, and when not needed retires unobtrusively to some small corner or, with its top down, waits beside the wall taking up practically no space. Height is 21 inches; the diameter of the top 14¾ inches. It may be had in mahogany, walnut or maple finish. $12. Baphe [illegible] East 48 Street, New York



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THIS LIVING ROOM WITH ITS NOTE OF MODERN CLASSIC DECORATION WAS DESIGNED FOR THE CHARLES P. COCHRANE COMPANY BY LURELLE GUILD



This deep pile, cushiony floor covering, with its complete ladder of color tones and variations, enables you to build your every room as it should be built . . . luxuriously, from the floor up.

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Few floor-coverings lend themselves to virtually every furnishing scheme as does Broadloom by Cochrane.

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This gift of the master weaver to a more beautiful home, however, finds perfection in color. You have 18 colors from soft tones to brilliants to choose from in building your room effect.

It is this complete range that enables Broadloom by Cochrane to actually *lead* a room to beauty.

See this luxurious floor-covering for yourself. Learn how it eliminates "ugly duckling" corners . . . how it can be cut to fit even the most unusual angles in any room. The store where you select your Broadloom by Cochrane will explain how simple is the method of measuring your exact requirements. Charles P. Cochrane Company, Philadelphia.

THREE STEPS IN DECORATING EVERY WOMAN SHOULD KNOW

[1] When you decide the effect you want to achieve—select your rug. [2] Then select a contrasting color for walls and curtains. [3] In selecting furniture and accessories you can give full vent to spectacular colors or subdued tones that complement your rugs.

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THANK YOU MISS Dodge

It began in New York—when the Auto Show gave clamoring thousands their first view of the new 1934 Dodge. Now they're talking about it . . . lauding and applauding it . . . from Bar Harbor to Miami; from Broadway to Hollywood Boulevard.

It's new! And, as Miss Anne Morgan says, "It's utterly different." New from the smart sweep of its modern lines to the ultra-comfort of its luxurious interior. New from its bigger, more powerful engine to its wonderful new independent wheel suspension . . . "Floating-Cushion" wheels, they call them. And they do make riding like floating. Imagine a car that glides over bumps and ruts with scarcely a tremor. A car in which you can ride for miles and hours—and never feel fatigue.

That is the kind of ride you'll get in the new Dodge—a ride that is made possible only by the combination of "Floating-Cushion" wheels, a new type of shock-



IDA M. TARBELL, famous writer and biographer, examines the new, bigger Dodge with perfected "7-point ventilation" **(1)** Cowl ventilator. **(2)** Windshield opens and closes by a simple handle on instrument board. **(3)** Front half of forward window may be swung open in "butterfly" fashion. **(4)** Rear half may be raised or lowered independently. **(5)** Both halves of forward window may be locked into a single unit and raised or lowered as an ordinary window. **(6)** Window of rear door may be raised and lowered. **(7)** Rear quarter window opens in "butterfly" fashion. Dodge "7-point ventilation" is more than draft-control—it permits each of the four corners of the interior to be ventilated independently of the others.



PRINCE ALEXIS DROUTZKOY shows how smoothly the new, bigger Dodge runs with Floating Power engine mountings. Engine vibrations—which jar ordinary cars and make them "jitter"—are smothered and absorbed by Floating Power. They never reach the body of the new Dodge—that is why it rides so smoothly at every speed.

NEW BIGGER

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Is "utterly different"

roof cross-steering, and Floating ower engine mountings.

Also—perfected "7-Point Ventila-on." New bigger Airwheel tires. A ew baggage compartment—*inside* ie car. And these are but a few of ie surprising new ideas with which Dodge again expects to dominate its eld.

Then, of course, Dodge retains its nany other famous engineering eatures: hydraulic brakes, safety-teel body, quiet gears, automatic lutch, "Oilite" spring inserts, hy-draulic shock absorbers. And, as in 1933, Dodge offers motorists the "Show-Down" Plan—a new method of comparing car values for yourself.

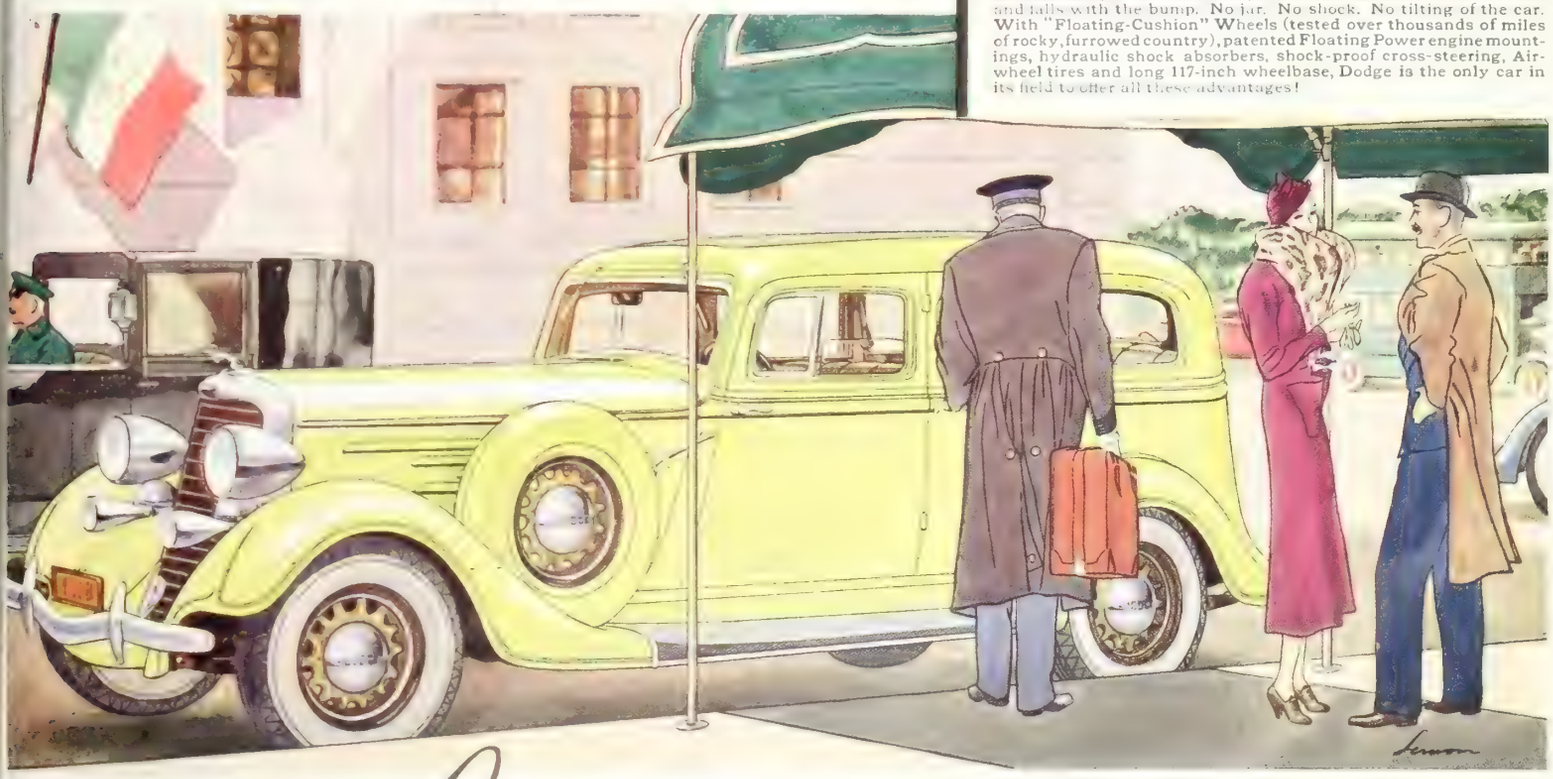
See this new, bigger Dodge at any Dodge dealer's showroom. You'll find in it luxury, comfort and performance you never expected in a low-priced car—and features that are not found in some of the highest-priced cars!

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Advertisement endorsed by Dept. of Engineering, Chrysler Motors

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DODGE "FLOATING-CUSHION" WHEELS—No matter how bumpy the road may be Dodge new front-wheel suspension assures smooth, level riding. When either front wheel of the Dodge strikes a bump, the wheel—independently of the rest of the car—rises and falls with the bump. No jar. No shock. No tilting of the car. With "Floating-Cushion" Wheels (tested over thousands of miles of rocky, furrowed country), patented Floating Power engine mountings, hydraulic shock absorbers, shock-proof cross-steering, Airwheel tires and long 117-inch wheelbase, Dodge is the only car in its field to offer all these advantages!



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JUST A FEW DOLLARS MORE THAN THE LOWEST-PRICED CARS

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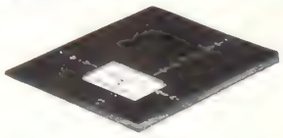
But Armstrong's Linoleum Floors are more than merely beautiful. They're built for wear, and lots of it. Daily dusting and occasional waxing with Armstrong's Linogloss will keep their colors clear and bright. Spilled things will wipe right off without leaving a trace.

Please see the new designs in Armstrong's Linoleum at your local dealer's! Ask him any questions you wish about these up-to-the-minute floors. And let him tell you exactly how little they cost, installed for years of service—cemented securely over lining felt.



This charming kitchen floor is Armstrong's Linoleum, No. 3050. The wall is Armstrong's Linowall, No. 702. Natural Color Photograph.

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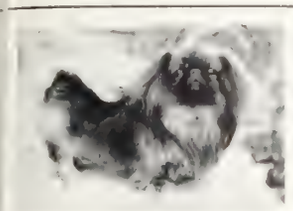
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Linowall is durable and washable—its bright beauty never grows old. It is soil-proof and stain-proof, ideal for kitchens, bathrooms, and playrooms. Ask for Armstrong's Linowall at your linoleum dealer's.

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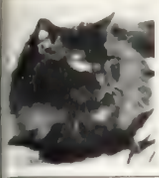


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Thirty five miles



Ch. Heather Reveller of Sporran. S. S. Van Dine

The Aristocrat Called Scottie

Courageous is one of the terms [illegible] Without the [illegible] be in conformation or color. From earliest times the dog symbolizes fidelity—a trait of his nature accepted universally. It is taken for granted, too, that other altruistic qualities belong to him, one of which is gratitude.

In speaking of character, however, I am not thinking so much of such virtues as individuality or personality, as of that indefinable something that lifts some dogs out of the ruck and distinguishes them from others. Many dogs are simply colorless, amiable creatures who go through life doing their duty to master or mistress, but never prove to be amusing or interesting. Possibly the blame is not wholly theirs. It may be that their minds have not been fully developed by proper education, but probably the defect is inherent, as it is in many men and women who are contentedly commonplace.

If the testimony of those who have had experience is to be accepted, Scottish Terriers will never suffer under the reproach of being stupid. One gentleman, thoroughly versed in the ways of the Scottie, wrote that, to one who has owned one, "all other breeds of dogs are regarded as merely dogs, while the Scottie is a personality. He may have taken upon himself the outward appearance of a dog, and the biologist may classify him as such, but those who have a close acquaintance with him know that the outward form is a deception, and that within is a

(*Continued on page* 18)



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(*Continued on page* 19)

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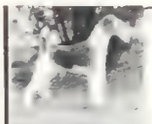
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CONTINUED FROM PAGE 18

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Contents for March, 1934

HOUSE & GARDEN

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Gardening

THE GARDEN'S YIELD WHEN SPRING AND SUMMER MEET 26
THE LILAC LINE-UP, John C. Wister 27
LOVELY LADIES IN ANCIENT GARDENS, Richardson Wright 32
GRANITE STAIRS AMONG THE GARDEN'S GREENS 33
TREES AND SHRUBS FOR BLENDED BORDERS, F. F. Rockwell 36
RICH FLOWER HUES REFRESH THE COUNTRY DINING TERRACE 33
ROSE SUCCESS BEGINS IN THE SOIL, August P. Tharin 39
PLANTS FROM THE HIGH OLYMPICS, Ira N. Gabrielson 40
BETTER AND NEWER DAYLILIES FOR ALL, Dr. A. B. Stout 52
WHEN NATURE TURNS TO CURVE AND LINE 54
LILIES THAT EVERYONE CAN GROW, Helen M. Fox 58
A LITTLE FRAGMENT OF OLD SPAIN, Dwight James Baum 62
PLANT PATHS THAT AMATEURS CAN FOLLOW 64
SUNSET TINTS IN EVENING PRIMROSES, Louise Beebe Wilder 65
TIMELY GARDENING HINTS 68

Decoration

BRAVE ADVENTURE ON ALL FOUR WALLS, Childhood, Inc. 30
LIVING IN THE LAND OF MOTHER GOOSE, Childhood, Inc. 31
IT'S THE BRIGHT BIRD THAT HAS A PLACE IN DECORATION 34
FROM WINTER TO SUMMER CURTAINS, W. & J. Sloane 48
18TH CENTURY ITALY WENT TO BED IN THESE, Robert M. Carrère 56
DALLAS GOES IN FOR CLASSICAL MODERNISM, Nieman-Marcus 57
HOUSE & GARDEN'S SHOPPING NEWSREEL 66

Architecture

THE REGENCY'S CLASSIC MODE IN OHIO, David V. S. Hahn 42
THE FREDERICK JOHNSON HOUSE, Harold Vassar 43
A NEW ENGLAND SHINGLED FARMHOUSE, Lewis E. Welsh 46
BY COURTESY OF OLD BLACK JOE, Margaret M. Lewis 60

General Features

COVER DESIGN BY GEORGES LEPAPE
THE BULLETIN BOARD 25
LOTS OF WAYS TO COOK CHICKEN, June Platt 50

RICHARDSON WRIGHT, EDITOR · ROBERT STELL LEMMON, MANAGING EDITOR
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WHAT'S WHAT IN HOUSE & GARDEN



▪ In planning an outdoor room don't overlook the decorative value of birds, and their cages, as well. In addition to the fine color our feathered friends can bring, their voices raised in song will lend a real note of the outdoors. Pages 34 and 35 show colorful outdoor rooms in which birds are given places of honor



▪ The well-dressed home, of course, takes cognizance of the seasons. In the winter our rooms go in for more formal, warmer attire—with the summer more frivolous fashions are in vogue. The complete story of how to decorate a window should show both summer and winter treatments, which is exactly what we have done with four on pages 48 and 49



▪ We have often heard ambitious hostesses lament the fact that there are so few foods to choose from in making up meals for special occasions. The next best thing to a new food, however, is a new way of treating an old one. Therefore as the text of this month's culinary article we have taken chicken, and had our contributor scour the world for fine ways to cook it. Possibly you know some that she has left out—but we'll bet she has found some that you didn't know



▪ Scenes like the above were probably never enacted outside of the melodrama, but anyway the figures are only atmosphere to put over the idea that the building in the background is a slave hut. By this means we introduce one of this month's features, an old plantation slave "tabby" that has now become (of all things) a play house for grown-ups

. . . today . . . yesterday . . . forever



1934 *Rose Marie*



1902



1865



1831

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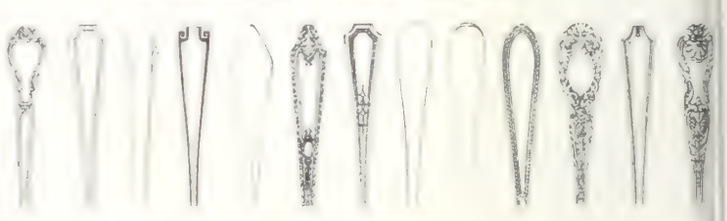
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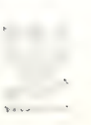
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STERLING



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THE BULLETIN BOARD

NOTES FOR GARDEN CLUBS. About this time of year the program chairman of the average garden club groans a little dismally over what she shall offer her members in the way of not too scientific instruction. Might we suggest that she take this issue and study it? The articles are selected with an eye to satisfying all types of gardeners, beginners, amateurs and [illegible]. No great amount of horticultural skill or financial outlay is required for the Lilacs John Wister writes about. And the suggestions in Mrs. Wilder's article on Evening Primroses are just the sort of thing to pique the curiosity of the initiate. Dr. Stout on Daylilies and the text on soil for Roses require no effort of mind to comprehend. The old hand may find new ideas in Rockwell on the use of flowering trees in shrub borders and Mrs. Fox's explanation of those Lilies easy and those difficult to grow.

[illegible]

GARDENER'S RENDEZVOUS. Way back in the beginning of the last century, when Bernard McMahon opened his seed store in Philadelphia, he put in a shelf of new and old garden books. These attracted the horticulturally minded of that city and soon McMahon's store became the rendezvous of gardeners and botanists. . . . Now one of our friends in St. Louis plans to do the same. He ought to have luck, because St. Louis has some of the most intelligent amateur gardeners we've met in a long time. And the men are just as enthusiastic and intelligent as the women.

SIR [illegible] HOWARD. This month we would weave this month is for Sir Ebenezer Howard, the stockbroker's clerk who became the designer of garden cities. At nineteen he quit the routine of offices and came to America to seek his fortune, working in Nebraska and Chicago and eventually returning to England to become a reporter to the House of Commons, as he proved to be one of the fastest shorthand writers of his time. While employed at this task, he was moved by the ugliness of slums and the unlivableness of many English towns. He set to work and interested business men in these social problems, and, as the result of his efforts, the garden villages of Letchworth and Welwyn came into being. These two small towns revolutionized the whole conception of town planning, housing and slum clearance.

NEW ENGLAND THRIFT. Every now and then other sections of the country like to poke fun at New England for its thrift. They seem to think it is a particular and localized type of tightwadness. For a matter of fact, New England thrift, when boiled down to its real essence, consists in spending money intelligently, in getting one's money's worth. It is based on a knowledge of good merchandise and an appreciation of taste and genuine quality. Intelligent spending is never to be condemned. It is one of the most commendable virtues.

VIRGINIA GARDENS. Once more the famous gardens of Virginia are to be opened to the public. This spring's pilgrimages will extend over the week of April 24th. From the proceeds the garden clubs hope to help restore the trees at Monticello, home of Thomas Jefferson, the garden of Washington's sister at Fredericksburg, and the gardens of the birthplaces of Robert E. Lee and President Wilson. In our April issue we will publish a schedule of gardens and when they can be visited.

COME WITH NO SHARP SURPRISE

[illegible] March [illegible]
Do not disturb this brazier of brown leaves.
Within, a flickering flame of yellow Crocus burns,
Giving its fragile lamp to light the Spring this
[illegible]
[illegible] Lilac [illegible] yesterday.)
Blow gently, March, a saffron lantern overturns
So easily. Come with no sharp surprise.
A too imperious breath would break this cup
That keeps its vigil fire for April's eyes.

Elizabeth White

WHY [illegible]? Because poets have extolled it, because it refuses to be squeezed into any especial category, Beauty is believed to be so evasive a quality that one should not count on it. The budget books designed for keeping household accounts have no column for beauty nor can a salesman go out with mere Beauty as his goods. And yet month after month we go on dealing in Beauty, page after page of it. Month after month of selling spiritual satisfaction, whether it be the Beauty of a well-ordered garden or the Beauty of a well-burnished copper kitchen pot. In the clamor that is being made about "Service" it is well to stop and listen for the still, small voice of Beauty.

GARDENER'S PRAYER

Grant me this prayer, oh Lord!
That when my eyelids close
In last long sleep,
I may awake
To find my hand upon a garden gate,
And, passing through,
Feel in my face
The scent of Mignonette.

To wander down a garden path
Bordered with those dear growing things
I loved so well in life—
The simple, homely flowers—
Gay Zinnias, tall Phlox, and Marigold;
And, bending for the perfume from a Rose,
To drop upon my knees
Before unfolding beauty of white Violets.

There could I rest content,
My trowel in my hand.

[illegible]

HERMITS FOR HIRE. In 18th Century England, when everyone went in for romantic gardens, it was quite common to have a hermitage on your place, and if you were really swank you hired a live hermit to live in it. In the reign of George III, for example, the Hon. Charles Hamilton, on his place, Pain's Hill, near Cobham in Surrey, built a log hermitage and advertised for a hermit. He was provided with a Bible, glasses, a mat for bed, a hassock for pillow, an hour glass for time-piece and food from the house. He was to wear a robe, never shave or go beyond the grounds and never speak to the servants. If he held the job seven years, he was to be paid 700 guineas. There was only one aspirant, and he lasted three weeks.

On another place the neighbors complained that a hermit's life was cruel and the garden owner had to substitute a dummy. On still another, the hermit was dismissed for getting too familiar with one of the milkmaids. But this is no place to speak of that.

After all, we think we won't have any hermitages or hermits around our country place.

WHITE GARDENS. The popularity of white, which has kept the manufacturers and decorators busy this past year, is now appearing in the garden. We have all-white porches and all-white flowers on them. An all-white garden is not difficult to make. Thus the tides change. Only a few years ago and everyone was trying to make all-blue gardens. Farther back in this issue our gardening scouts have set down a number of white trees, shrubs, bulbs, annuals and perennials from which you may make your selection.

A ROSE FOR MR. WILLIAMS. New York City has recently honored William Henry Williams for the work he has done in the past year in behalf of the city's park system. New York and other large cities have literally to fight for the open green spaces that belong to the people. All manner of encroachments threaten these areas and watchful citizens must guard them. Mr. Williams has succeeded in making city fathers park-minded. His example may well be followed by others.

AL FRESCO FURNITURE. We've come a long, long way from the old porch rocker. The ingenuity of designers and manufacturers of terrace, porch and garden furniture has never been expended so lavishly as this spring. Modern in their aspects and materials, these new lines offer temptations that scarcely can be resisted. We venture to prophesy that porches and terraces will become the most fashionable part of the house this summer.

And yet, there are times when, having gazed in appreciative amazement at these new marvels of reed and cane and colorful sailcloth and featherlight aluminum, we hanker for an old front porch and an old rocker. That front porch to which a thatch of vines or a flower box gave privacy. There the rockers stood in a dignified line, like straight-backed, respectable ladies. Now and then they bent before the summer breeze and flapped their tidies.

HORTICULTURAL HINT. To the uninitiated, a well-kept lawn is a thing of beauty—and that's that. Little does such a beholder realize the careful preparation, the periodical feeding, the hours of patient labor, that lie behind that sweep of greensward. Least of all, perhaps, does he sense the importance of a thorough early spring rolling to compact the soil and firm the root masses after the stress and strain of winter's frosts. Such attention bears importantly on subsequent smoothness and uniform texture.



CONDÉ NAST ENGRAVING

The garden's yield when spring and summer meet



The Lilac line-up for gardens great and small

By John C. Wister

"Come down to Kew in Lilac Time" that beautiful poem of Alfred Noyes has had a curious effect on horticulture. Many thousands of persons have visited Kew after reading it and enjoyed there the beauty of the spring among the trees, flowers and birds. But to American gardeners (many of whom are supersensitive on the subject of our relatively unfavorable climate for some plants), it has had an effect its author never intended, namely to create the impression that to see Lilacs at their finest one must visit Kew. This impression comes from the American habit of reading headlines. Many who have not read the poem assume Mr. Noyes wants us to visit Kew in Lilac time in order to see Lilacs. Far from it. He isn't concerned with Lilacs at all but with the nightingale, the throstle, the linnet and other birds. As a matter of fact, the poem was written for ornithologists, not horticulturists.

Yet thousands of Americans have sighed because they could not have Lilacs like those at Kew, mentally classifying Lilacs with Roses, Rhododendrons, Saxifrages and other plants in which the English excel. The truth is that our cold winters and hot dry summers are exactly what Lilacs like best. The Londoner cannot find at Kew any Lilacs to compare with those in Highland Park, Rochester; in the Arnold Arboretum; or in the Long Island collection of Mr. T. A. Havemeyer, President of The Horticultural Society of New York.

America—from Maine to Virginia and west to the Rockies—is the Lilac paradise. Cannot the people of this huge rectangle forget the disadvantages of extremes of temperatures upon some plants and boast instead that these same extremes make it possible for them to grow Lilacs unequalled anywhere else in the world? What unexpected joys await thousands of American gardeners who know Lilacs only casually!

Even with the casual attention we have given it, the Lilac is the oldest and best loved American shrub. Some believe it was brought to this country as early as 1652, but this cannot be proved, for the first authentic record is that in Thomas Jefferson's note book under date of April 2, 1767. Today we have available Lilacs such as Thomas Jefferson never dreamed of. To the natural beauty of the wild plant, new colors, greater size, finer form and longer season have been added.

For the readers of House & Garden I want to review briefly a few of the best Lilacs that are available in American nurseries at reasonable prices. Let me comment first on the wild types from various parts of the world. The one best known is the common Lilac, *Syringa vulgaris,* which comes from the Mountains of Bulgaria and adjacent countries, and was sent to Northern Europe in the 16th Century. Well known also is the Persian Lilac, *Syringa persica,* now believed to be a native of China, which was brought to Persia by man as early as the 12th or 13th Century. It is a graceful, featherly shrub. Most of the other species are Chinese and of much more recent garden introduction. The best known is *Syringa villosa* which is distinctly later in flower. Not as well known but much more beautiful is *Syringa pubescens,* a most graceful shrub growing ten or twelve feet in height and having exceedingly fragrant small pale bluish flowers. These species are enough for the ordinary gardener or one with limited space. For those with greater space, or ambition, I can recommend *S. reflexa,* the only species with pendulous flowers, *S. komarowi, S. wolfi, S. meyeri* and *S. amurensis japonica,* the Tree Lilac. To explore much further is to leave horticulture and delve into botany.

Now we must come back to the modern Lilac varieties. What a relief it is to know that after a period of relative scarcity they are now available in American nurseries in quantity and at reasonable

JOHN WISTER, author of *Lilac Culture* and other books of [illegible] is Secretary of the Pennsylvania Horticultural Society and a widely known lecturer and contributor to the garden press. His present article represents judgments based on long personal experience.

The sketches on this page, by Pierre Brissaud, show four Lilac types: upper left, *villosa;* upper right, *pubescens;* center, *reflexa;* bottom, *persica.* In the color photograph of freshly cut branches on the opposite page, the flower holders are all from Yamanaka



MONT BLANC



JEANNE D'ARC

prices. Two types of plants are commonly sold—own root cutting grown plants which are produced rather slowly and therefore should command a higher price, and plants grafted on Privet which is an easier, quicker and therefore cheaper process. Opinion concerning the merits and demerits of the two processes will probably always be divided and that very fact probably proves that there is much to be said for each. I prefer own root plants when they are available in the varieties I want, but having made up my mind what varieties I do want I would rather take Privet grafted plants than substitute different varieties. In other words, I have no hysterical faith in one method and consequently hysterical fear of another. Gardening, like many other American activities, has been too much ruled by hysterics in the past. Much depends on the methods of grafting, the relative length of the cion, the depth of planting, etc. I do not under any circumstances want plants grafted on Lilac as the suckers are especially hard to distinguish and control.

So much for type of plants. I advise buying small plants, two to three feet rather than larger because they are cheaper and easier to handle. Heavy plants five or six feet or over should be moved with a ball of earth. In all but the most severe northern climates I prefer fall planting but spring planting is safe anywhere if done early before growth starts. Lilacs will grow in practically any soil but if you are a real gardener and want real results, give them the best soil you have. They will repay you with finer flowers. I believe in feeding and feeding heavily every spring. Use manure if you can get it, or a well balanced commercial fertilizer.

Prune enough to keep the plants shapely and fairly open. Unpruned plants develop a forest of twigs and relatively fewer flowers. Some prune to one central trunk or to two or three stems. I much prefer a bush with a dozen or more strong stems rising from the soil and prefer from time to time to cut one or more of these entirely to the ground in order to make room for the younger canes.

Remember also that Lilacs, while comparatively free from serious pests, are not immune from troubles. Scale insects are present often enough to make desirable a winter lime-sulphur or oil spray, and borers may turn up with little warning and need cutting out with knife or wire or gassing with carbon bisulphide.

Let me now consider first, the indispensable old varieties that any good nurseryman should be able to supply. If your fa-



CONGO

FOUR of today's leading Lilac varieties are shown on these pages. Mont Blanc, although it has been in commerce for eighteen years, Mr. Wister considers to be one of the best single whites; the other is Vestale, shown below. White Lilacs tend to give life to other colors

AMONG the pure white double-flowered varieties, Jeanne d'Arc is a recognized leader—unquestionably one of the best. In the shades ranging from reddish to purple, personal preference must determine the choice from a long and excellent list which includes Congo, at left



VESTALE

[illegible] don't you try to shame him into growing them by protesting that he can't be a very good nurseryman?

The first to bloom are the early hybrids which come nearly ten days ahead of the common Lilac. Lemoine raised these and introduced them into commerce about 1911 and they have proved valuable not only for earliness but for their unusually rapid growth. Only a few kinds need be mentioned as they do not vary greatly in color, which is on the pink side of Lilac. Lamartine, Berryer, Louvois and Necker are among the best.

In the later flowering group you want, of course, the old common purple Lilac, *Syringa vulgaris,* the type. Let the experts rave about the new kinds all they like. Be broadminded enough to let them say (if they wish to) that the common Lilac is no longer worth growing. But don't believe them. It is worth growing; I am sure of that. In fact I am sure it always will be worth growing. It fills all the requirements of a sturdy, vigorous, strong growing shrub, tolerant of many different conditions of soil, situation and climate, and it bears freely and faithfully year after year lovely and fragrant flowers. What more can we properly ask than this? What matter it if newer varieties have larger flowers? Size isn't everything— (*Continued on page* 84)

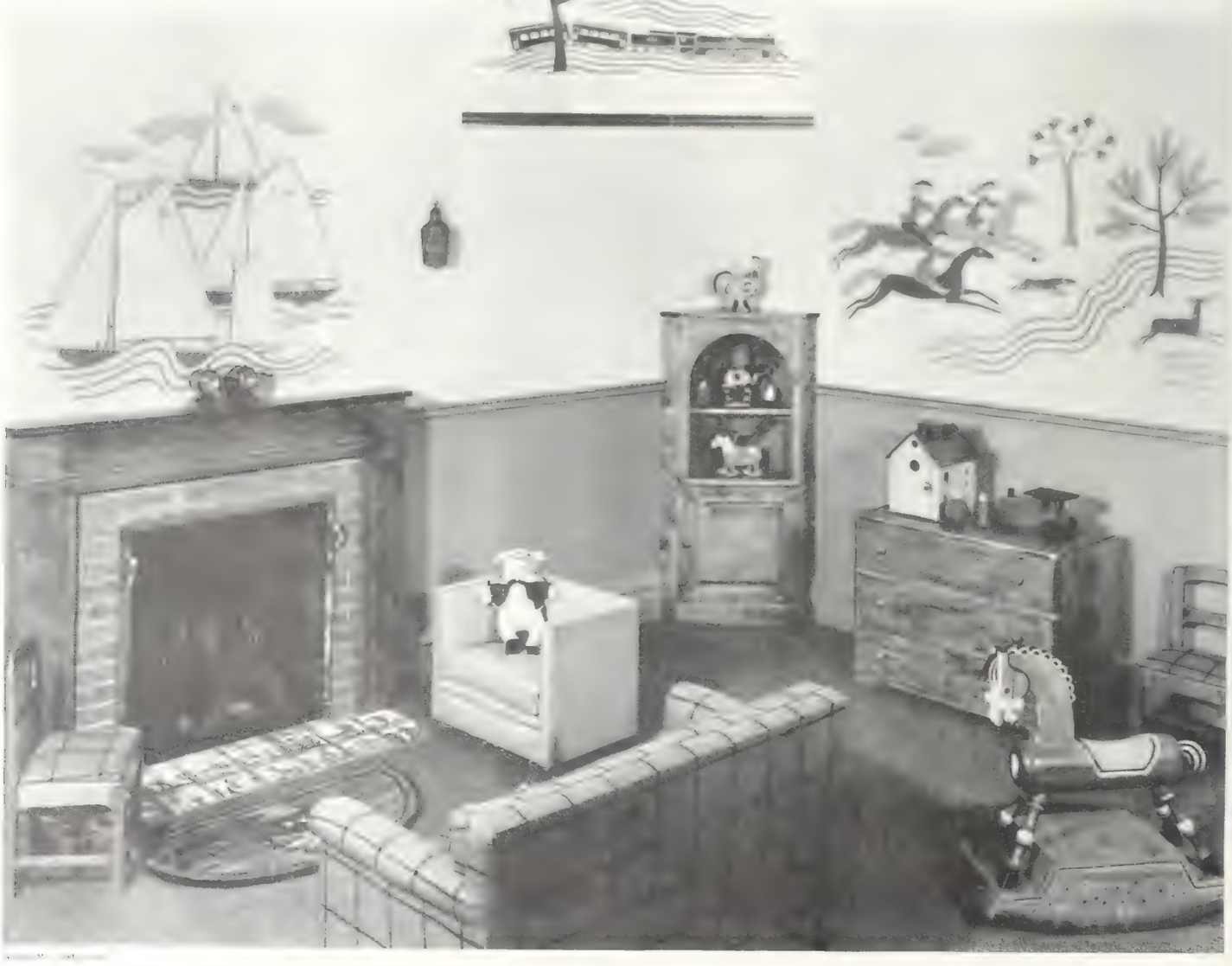
Brave adventure on all four walls



painted in soft grays and blues, with

Well-designed child-size furniture is of sturdy maple. Rose-red and blue plaid linen makes the curtains and covers the sofa; the bedspread is a grayed chartreuse rough-textured material, and the rug a washable, two-tone woven wool

facing page are in the home of Mrs.











Living in the land of Mother Goose

PICTURE book walls, with one's favorite friends from Mother Goose painted in whites, grays and dull pink on pale pink; white furniture with pink stripings, rough white fabrics on chairs—a perfect child's room. Adrienne Adams, artist

D[illegible] best dress, fluffy and white, was worn over a colored slip, with an enormous sash? Such a frock inspired the curtains of white organdy over pink taffeta, with a pink bow. Childhood, Inc., decorators

Lovely ladies in ancient gardens



A stranger interested in gardens—would doubtless be struck by the marked feminist character of gardening in this country. Whereas in France, England, Germany and Japan gardening is mainly in the hands of men, here it appears to be in the hands of women. To be a member of a garden club is part of the essential social equipment of countless women, and to show an intelligent interest in plants and their growth is a hobby that women are riding with grace and distinction.

This condition is natural. Women were the first gardeners. In the dim, primitive days of the race, they were the ones who went out with digging sticks and rooted up tubers and collected grains and berries to fill the hungry male should he come home empty-handed from the chase. They were the ones who first sowed seeds and cared for the plants that sprung up and cached away the surplus harvest against the lean days of winter.

From that distant beginning down to our own times gardening has always displayed feminist aspects, and it is well for us that it did.

Consider, for example, the feminine interest in botany that appeared during the early years of the past century. It begins with Elizabeth Blackwell drawing the illustrations for an herbal that she might buy her husband out of the debtor's jail. It passed on to Lady Charlotte Murray writing of the British garden and Mrs. Moriarty setting forth her ideas on growing flowers under glass. It included such women as Jane Webb Loudon and Louise Ann Twamley. In the first half of the last century English women alone wrote no fewer than fifty-seven books on botany and gardening. Many who did not write made the illustrations. No lovelier pictures of Roses exist than those the Queen Anne Street drawing teacher, Mary Lawrance, made. No more exact botanic studies have been produced than those the invalid Anne Pratt drew for her various books.

This feminist movement in the garden world was not so apparent in those years because women were unorganized. Once they had assembled their forces under the aegis of the garden club, their power loomed very large indeed.

And yet gardening has never been without its men enthusiasts. If they did nothing more, they paid for the gardens that women desired. If you doubt this, listen to the tale of three lovely ladies in ancient gardens.

Nebuchadnezzar it is said, succumbed to the beauty of a Median girl from the hills and took her for wife, and brought her down to his palace by the riverside in the flatlands, and there installed her. For a time all went well. She was blissfully happy with the regal splendor that surrounded her—fine raiment and rich food in abundance and servants at her beck and call. Gradually she began to weary of them, however, and homesickness drew the laughter from her eyes. Her lord and master, noticing that she had lost spirit, sought the reason for her sadness. Finally he wormed it out of her. She had been born and bred in the hills, she explained, and now she was obliged to live on a dull, flat plain. Hill-born people are ahungered for them when away from their tree-clad slopes. Thereupon, to quiet her sniveling, Nebuchadnezzar promised that he would make her such a garden with trees on slopes that she would never again be homesick for her hills. That, if legend can be believed, is why he built the hanging gardens of Babylon.

One March morning Rumaykiyya of the gazelle eyes was standing by the window in the palace at Cordova. Her husband happened to pass and noticed that she was dissolved in tears. When he asked why she was crying, she told him to look at yonder hill. Snow had fallen during the night and it covered the dun soil with a pearly blanket. She had never seen snow before and she wept for the sheer beauty of it. Thereupon, being deeply in love with her, Mutamid promised that every spring she would see that hillside covered with snow. So he had it planted thickly with Almond trees, and each March thereafter the dark earth was blanketed with a snow-fall of petals.

Then there was the lovely lady Yokiki. Mistress to the Emperor Genso she was, in the ancient days of China. Never a wish but he fulfilled it for her. She wished always to smell sweet fragrances when she stepped out onto her balcony, so he had the balcony built of camphor and sandalwood. So dainty were her feet that she wished never to set them on the crude earth. Genso ordered that whenever she walked, the garden path should be carpeted with flower petals.

Heigh-ho! What women! We do not know what became of Nebuchadnezzar's Median bride or what was the end of Rumaykiyya. The extravagances of Yokiki so enraged the people that the soldiers slew her. So it happened again many centuries afterward. One year Marie Antoinette is playing at dairy maid in her hamlet at Versailles; the next she is being hauled in the tumbrel toward the guillotine. Men footed the first bill and women paid the last. Elizabeth Blackwell succeeds, after making many flower drawings, in having her husband released from prison, whereupon he got himself into all manner of messes and finally lays his head on a Swedish executioner's block. She might well have saved herself the trouble!

So, for better or for worse, women have always been in gardens. Their presence there is nothing new. Some of the world's greatest gardens have been made for their whims.

Such thoughts may console a husband when, in these difficult times, he gallantly signs the check for his wife's garden club dues.

—Richardson Wright



J. V. McCLEES

Granite stairs among the garden's greens

THERE is that about the calm dignity of weathered boulder steps which fits them pre-eminently to the naturalistic type of garden. Theirs is the quality of honesty, of complete repose, which such a setting demands. They are the products of the true earth, of fires and stresses aeons old, and their mellow friendliness is born of experience far beyond Man's ken. In them, beauty is the heir of age



It's the bright bird that has a place in decoration

NATURE has done her bit for interior decoration. Rooms have blossomed into gardens, fish are snugly ensconced in bookcases and over-mantels, while the vivid life deep down in tropic seas is responsible for countless entrancing walls and screens. Now birds have their turn. Why not profit by the decorative possibilities of their bright plumage and have a bird room, just as you have a game room or sun room? Or you might have a combination room—birds and growing plants, or a sun and card room featuring a collection of vivid birds, with a color scheme planned accordingly.

Such a room is found in Mrs. Jay Gould's New York apartment—a sun, card and bird room in one, with rare birds given the place of honor in the wide window. Here the beiges and yellows of bamboo, accented with



brown and black are excellent background for their plumage. On the black glass window shelf is a fascinating variety of tropical plants and aquariums. Jones and Erwin, decorators.

Birds are again the center of the charming window group at right. This graceful cage surrounded by plants holds blue Parrakeets. It is in a bedroom in Mrs. William Hale Harkness' New York home. Thedlow, decorators.

Trees and shrubs for blended borders

By F. F. Rockwell

Although Fred Rockwell has been writing for House & Garden for twenty-four years, he hasn't a single gray hair. Perhaps that's because his theme is always the rejuvenating one of gardening. Furthermore, he has produced fifteen practical books

It is partly the nurseryman's fault, but more largely the owner's, that so many moderate sized places are planted almost exclusively with shrubs. The nurseryman naturally would quite as soon sell several shrubs as one tree. If the owner, himself not having a sufficient knowledge of plant materials and design and failing to engage the services of someone who does, ends up with a shrubbery planting perhaps adequate in extent but wholly lacking in individuality and character, it is both unfair and profitless in consequence to heave verbal bad eggs at the nurseryman.

The root of the trouble lies in the fact that we have got into the habit of thinking of almost all trees as "specimen" subjects. Unless a place is of very generous proportions, only a few individual trees, so placed and spaced as to have nothing else near them, can be accommodated. In this as in so many other garden problems we will do well to take a look at Mother Nature's note-book, and see how she handles them.

The development of the informal type of planting small and moderate sized places—a distinctly American contribution to landscape architecture—has resulted in a more general employment of shrub borders than ever before. This is a step in the right direction, but many such borders are woefully lacking in interest because, notwithstanding variations in color, the plant habits and mass effects of the materials used are too uniform, resulting in a sense of monotony and flatness.

This can easily be corrected by the planting of trees along with the shrubs in the enclosing or background border. An observing glance at any bit of woodsy growth will reveal the fact that Nature draws no line of distinction in the use of trees and shrubs. The humble hedgerow in a farm field or along any road which has not been "improved" as to



GARDEN OF THE MISSES WHITNEY, NEW HAVEN

be devoid of all beauty—will furnish a lesson in pleasant landscaping that most of us may profitably take to heart. And the attractiveness of such a bit of natural plant arrangement lies largely in the way trees of various sizes are combined with lower, more shrubby forms in a continuous mixed line of loveliness.

If one pauses to analyze a little it is at once evident why trees improve the planting. They increase by at least a hundred percent the variations in composition possible with shrubs alone; they add character and a certain sense of dignity which shrubs alone can never give; they bring in an entire new range of texture values; and, most important of all, they are the source of those shifting lights and shadows, and provide that almost indefinable suggestion of "ceiling," without which no garden close quite achieves its purpose.

With these general considerations in mind, one may well resolve to add trees generously to the shrubbery border, whether it be a new one in the planning, or an old one which somehow or other has never given quite the effect anticipated. Next comes the problem of how to select the trees which will give most satisfaction under the conditions which have to be met.

To begin with, it may be well to define what is meant by a "tree" in the sense in which we are using the word here. While we think of "trees" as being taller than "shrubs," height alone is not a sufficient mark of differentiation: it is more a matter of the norm of growth—the tendency to form a single stem or trunk, with branches spreading therefrom, as against the many-stemmed habit of shrubs.

Trees of a wide range in size and in form may advantageously be employed in the shrub border. It will help greatly in the process of determining what to plant if they are considered in three general groups: tall trees which will far overtop the shrubs, and give shade and a sense of canopy above; trees, tall or small, used for striking contrast in foliage or texture effect; and small trees which will blend with the shrubs, but add variety, interest and character.

As it is this latter group which will be most freely used, especially on grounds of limited dimensions, they may well be discussed first.

Most of these small trees are flowering kinds, but in the shrub border their value is by no means limited to their floral beauty, which should really be a secondary consideration in selecting them for the purpose under discussion.

Of the dozen or more kinds of small trees which are particularly desirable for use in close planting with shrubs, three are of peculiar value because of their more or less horizontal branch growth. These are the Dogwoods, the Hawthorns, and the common Sassafras—a tree, by the way,



THE WHITNEY GARDEN. ALL GARDENS BY MARIAN C. COFFIN, L. A.

altogether too little appreciated by [illegible] and too much neglected by nurserymen, the golden globes of its unfolding leafbuds and flowers in early spring, and its splendid coloring in early autumn entitling it to a much more important place in our planting lists.

The ornamental fruit trees—Crabs, Cherries and Prunes—which, though one may desire them, it is often difficult to find space for as specimens about the grounds, may be used freely in a continuous boundary planting. The varieties are too numerous to take up in detail here, but they offer a wide selection in height and shape, as well as in color.

Three small trees of unusual flower charm are the Golden Chain (*Laburnum vulgare*); the Silver Bell or Lily-of-the-Valley Tree (*Halesia tetraptera*); and the Smoke Tree (*Rhus cotinus*). These stand out conspicuously as points of accent, and should be located where their beauty will be fully seen—say well to the front of the border on a swelling curve. The Golden Chain, incidentally, will appreciate the protective shelter of surrounding shrubs, as it is sometimes winter injured in exposed positions.

Three other good things for points of accent, during early spring, early summer and early fall, are the Redbuds (*Cercis canadensis* and *C. chinensis*); the Japanese Tree Lilac (*Syringa japonica*); and Althea (*Hibiscus syriacus*). The Chinese Redbud, little known, is considerably more showy than our native species, and of a deeper color. The Japanese Lilac, blooming much later (*Continued on page* 88)



IN HENRY GALPIN'S GARDEN, NEW HAVEN



Rich flower hues refresh the country dining terrace

Rose success begins in the soil and roots

By August P. Tharin

A PROFESSOR once said that a student can get only as much out of college as he is willing to put into it. The same principle applies to Roses, whether one has one bed of them, a garden, or a complete rosarium. On the other hand, it may be said that, contrary to many beliefs, Roses can easily be grown anywhere in the United States, as long as we find a layer of earth. Without resorting to magic this can be accomplished, provided we are willing to make it possible for Roses to live in our garden.

Let us, for a moment, analyze this layer of earth which makes it possible for us to enjoy the beauty of flowers, as well as the prosaic food it provides so generously.

ON the surface we have the well known quantity of topsoil. This term is self explanatory, and automatically denominates the lower stratum as subsoil. Ever since home gardening has been widely practiced a mythical value has been placed upon topsoil. It is cherished like the pupil of one's eye, because of its darker color, its being easier to work, its lighter character and for many more reasons of no greater value. We don't stop to realize that topsoil is darker just because it has been exposed to light and the elements, and of lighter construction because cultivation has taken a great deal of its organic substance away. Often this supposedly best layer of earth commonly called topsoil has been cultivated to a point of exhaustion for many decades gone by, and still we expect everything from it. The possibility of finding new and vigorous soil still exists, but we must look for it in a different direction—downward.

The value of subsoil is generally and quite erroneously underestimated. Whatever the qualities of subsoil, it is necessary, if for nothing more than to act as a reservoir of surplus water. Upon closer examination and carefully made tests, we will discover that this lower stratum has many qualities never expected.

First of all, it is still in its prime condition as to organic density. It also contains fertility, because rain carries all surplus down, and whatever is not used up by plants is stored in the subsoil, as water is pure when it evaporates from the earth.

We will, therefore, transpose these layers of soil, an operation that is called soil preparation. In so doing we also create a filter, encourage capillary action, and of course break up an inevitable hard shell which is to be found sometimes as close as six inches below the surface.

There are three necessary natural agents which make Roses as well as any other plants grow: sunshine, air and water. The agent we are concerned with when preparing soil is of course rain.

How often do we hear people complain of drought after only a few days of sunshine? Yet we cannot escape the fact that constantly the same quantity of water exists in or around the earth. Automatically we must reach the conclusion, that since Nature provides the necessary amount of water, we are failing to avail ourselves of it.

In order for Nature's watering system to function, we must make possible capillary action in the soil. In plain words, this phrase means the process of water being stored in the lower stratum of the earth, subject to withdrawal on demand through the heat producing qualities of the sun.

Experiments have proved that Roses thrive equally well on water which is supplied in the form of rain or on moisture passing the root system on its way back into the atmosphere.

Sunshine draws heavily on moisture. If this moisture is not supplied in a major quantity by the earth, its proper source, it must come from somewhere else. The next best source of supply is plants.

EVAPORATION on plants through leaves is a process that need not be explained, but when evaporation is intensive, and the supply is brought down to a minimum, the very structure of the Rose plant is undermined. The inside structure of the leaves becomes flabby and if rain again brings a full supply of water these leaves are no longer in a condition to handle the supply. Thus they become subject to fungus diseases, to say nothing of many of the leaves falling at a time when foliage should be at its best.

With an adequate water supply, on the other hand, your Rose plants are placed in a position to offer you more joy than you ever dreamed of obtaining. Water is the only medium of movement for all the nourishment which makes for plant growth and health. Thus, through constant supply of nourishment, Roses will maintain their natural vigor even in the hottest periods of the year. Such a condition will permit them to build and maintain a resistance so often lacking in American Roses.

Lime is absolutely necessary, and where it is not contained in the soil by natural deposits, it must be supplied at a rate of 1½ pounds per square yard at the time when the soil is prepared, and at the rate of nine ounces per square yard every two years thereafter.

IF the soil is sandy it will need organic matter to increase its density. To obtain this we mix in a good quantity of cow manure, or kitchen refuse of any kind, excepting of course, refuse which will not decay. As long as there is some earth present in the soil combination to give the prospective Rose garden a foundation to which the newly added substance may cling until it has completely turned into earth, we can reclaim almost any piece of land for Rose purposes.

Clay-like soil, on the other hand, can be made several degrees looser so as to achieve medium density. This is accomplished by mixing in some loose matter like horse manure, turf, or peatmoss, and if necessary some sand. The use of all these agents must cease just as soon as the proper medium has been reached, since continued application would automatically continue the effect too far.

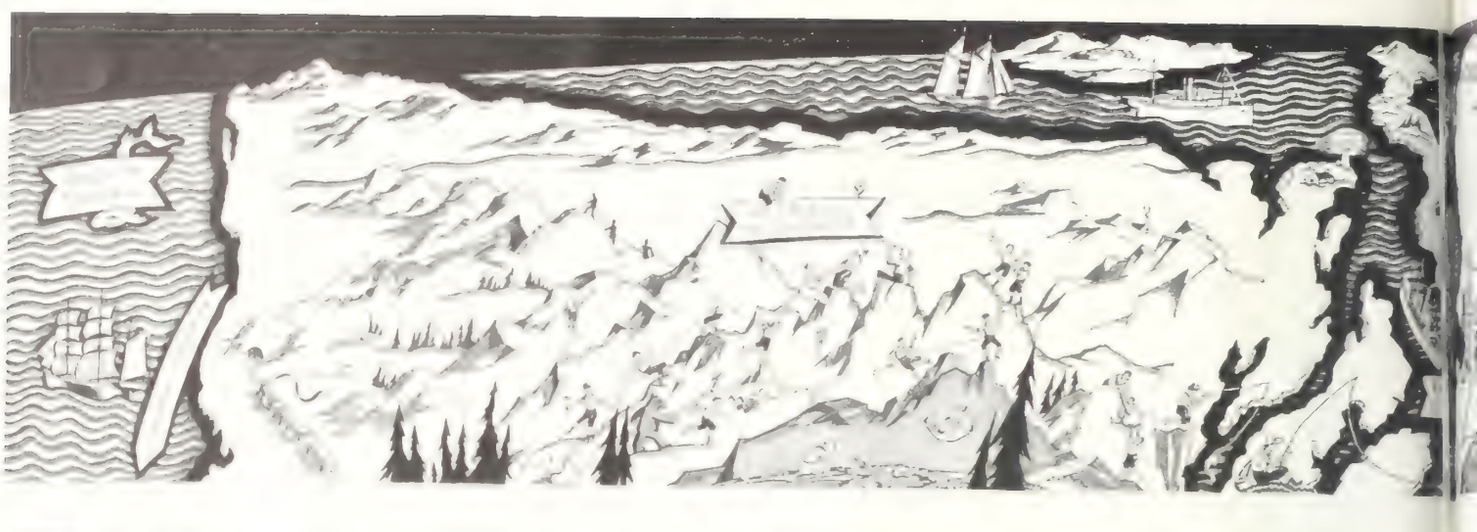
While the root system of Roses generally extends only eighteen or twenty inches downward, the ground must be broken to a depth of three feet in order to permit capillary action, filter and water storage. This capillary action comes into existence automatically through the breaking of the hard shell. A filter is created by mixing in stable manure. This form of manure will create channels of a different density, which will permit water to travel both in a downward direction for storage and upward for evaporation.

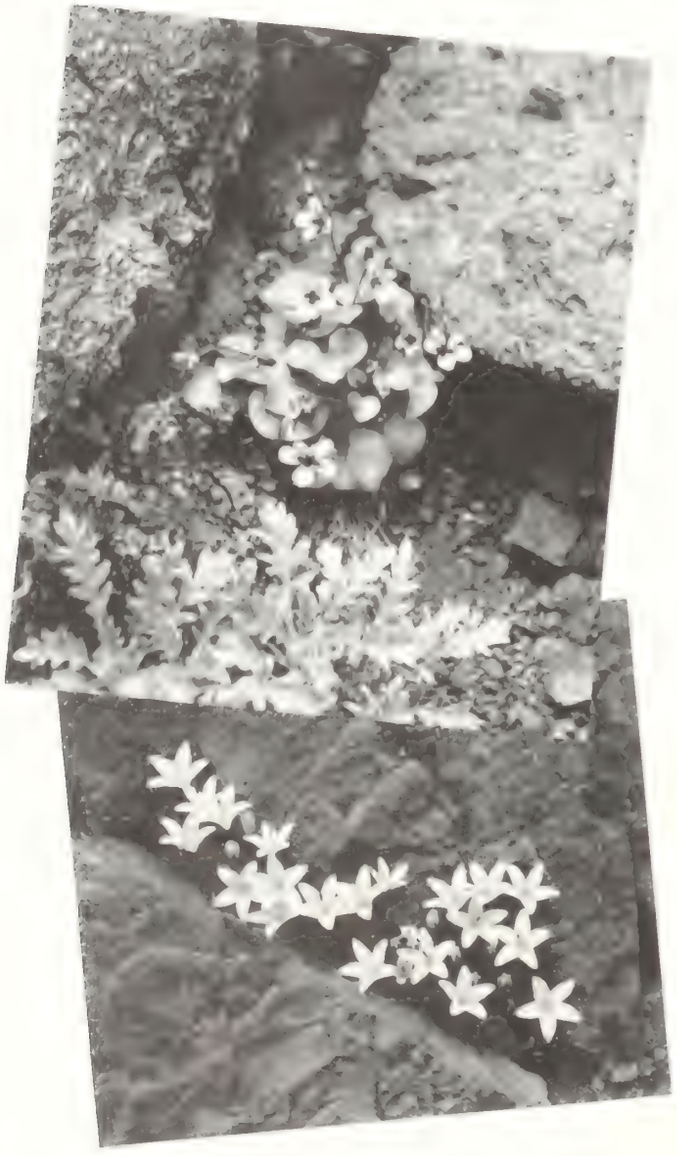
Transposing of the various layers of soil is accomplished thus:

In order to reach a clear understanding we number the layers from the surface downward in their original relationship. The first foot is layer No. 1, the second is No. 2, the third is No. 3. In their new order layer No. 1 becomes layer No. 3, layer No. 3 becomes layer No. 2, and layer No. 2 becomes layer No. 1. The reasons for this procedure are as follows:

Since old layer (*Continued on page* 78)

AS Mr. Payne's brush so well suggests on the opposite page, the informal dining terrace is a place for abundant flower color. In the early season, yellow Pansies and red Geraniums are excellent. Later, reliance may well be placed on lighter colors. Pot grown plants are often advisable because of their easy replacement





Two of the High Olympics' greatest flower treasures are here photographed by Dr. Gabrielson. The upper picture shows *Viola flettii*, a true rock Violet with large blossoms of a peculiar purple shade. The lower photograph is of *Campanula piperi*, the star of all the alpine Bellflower group

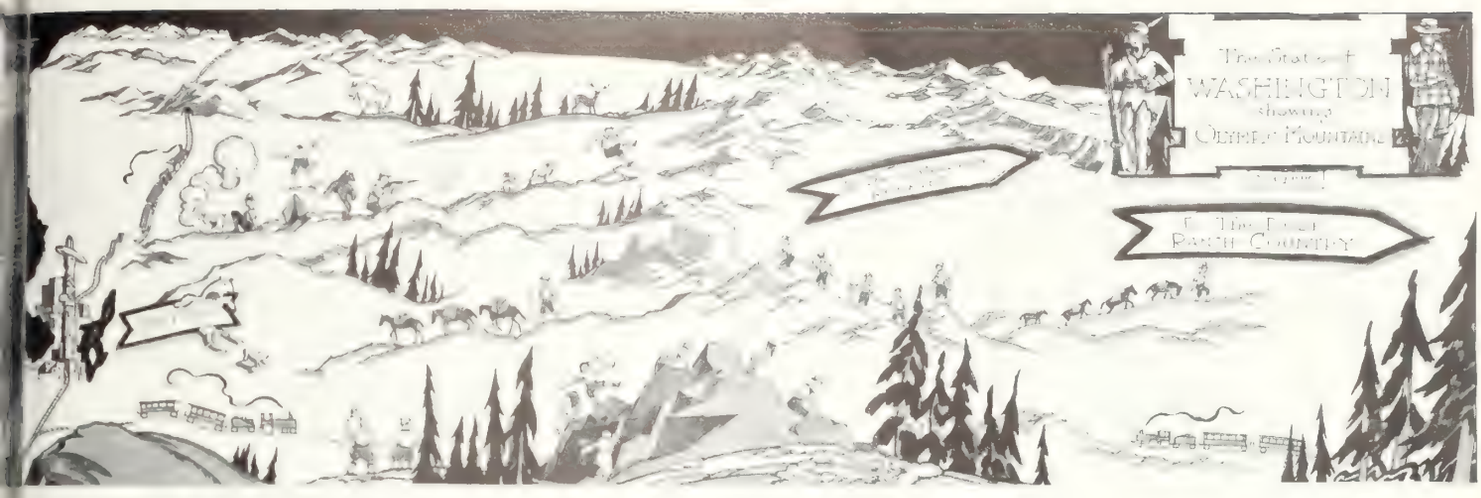
Plants from the High Olympics

That jagged [illegible] against the western horizon viewed from the waters of Puget Sound, is a land set apart. Bounded on the west by the storm-tossed waters of the Pacific, on the north and east by the hurrying tides of the Straits of San Juan de Fuca and Hoods Canal, the Olympic Peninsula has a landward connection only to the south where the Coast Range shrinks from the towering Olympics to a low mass of rolling hills.

Abundantly watered, the lower slopes are covered with the heaviest forests to be found anywhere on the Pacific Coast. These dark woodlands are thickly undergrown with a tangled jungle of Devil's Club, Vine Maple, Ferns, Rhododendron and other undergrowth, threading through a maze of decaying logs, the remnants of forest giants of long ago. Peculiarly enough, the northeast face, protected from the rain-bearing southwesterly winds by the massive heart of the range, is comparatively dry and resembles somewhat the eastern slopes of the Cascades.

Above these somber forests, whose gloomy depths never see the sun, are the great dark conglomerate and granite cliffs, born of ancient convulsions and torn and furrowed by the fingers of the frost and weather giants into a mass of jagged peaks and crests, until traveling among them is a slow and laborious progress. Dominating the entire mass is the great bulk of Mt. Olympus itself, on whose hoary flanks, scored and scarred by the living glaciers still present, are to be found the headwaters of the major streams of the peninsula. These streams have carved tortuous canyons through the labyrinth of peaks which form the present skyline.

There are no roads into this territory, which is perhaps one reason why it calls so irresistibly to any lover of the out-of-doors. It is one of the largest and least known of the primitive areas remaining in Continental United States and has been visited by comparatively few people save those who make their homes near its foothills. It furnishes a refuge for the greatest remaining herd of Roosevelt Elk, a distinct form, formerly found throughout the Coast Range. Mountain lions, too, love those forest-clad slopes and ply their ancient elk-killing trade as a means of livelihood. The lower slopes are thickly honeycombed with the tunnels and workings of the mountain beaver, a curiously primitive tailless rodent survivor of the time when the earth was young. He is a strange



]e far Northwest · By Ira N. Gabrielson

animal of strange tastes living, among other things, on Cedar twigs and Bracken Fern stalks, a diet at which even a goat curls the well-known lip of scorn.

This rain-washed land is a fascinating place to a plant lover, as well as to those interested in animal life. About the base, Rhododendrons and native Spiraeas grow luxuriantly, banking the roads and trails in color during the season. In every clearing the tall spires of the Foxglove, a foreigner which has enthusiastically adapted itself to alien conditions, glow against the dark background of Cedar and Spruce.

Along the lower trails the banks are covered for rods with unbroken sheets of the dainty Twinflower (*Linnaea borealis*), which blooms so profusely in this land that it fills the air with the elusive fragrance of its myriads of elfin pink bells. Along these same trails the Creeping Dogwood grows in unsurpassed profusion and perfection. Scattered through the woodlands along the tumbling streams, which head far back in the perpetual snow, are Pyrolas of several species showing their waxen blossoms in the subdued light. Included in this group is the little single-flowered Pyrola (*Moneses uniflora*), whose pale faces are the most fragrant of all forest flowers.

Every opening along the steep trails that lead into the land of ice and snow and rocky cliffs, the goal of every flower lover, is gay with masses of blue Lupine and the scarlet, spidery blossoms of Aquilegia, nodding in the breeze. The trails lead ever upward through the Fir and Spruce forests until the first rocky outcrops thrust themselves out of the forest. Here the vegetation makes a change, and on these cliffs are to be found the orange-flowered *Sedum oreganum* and the myriad showers of white flowers of *Saxifraga bronchialis,* dancing above stiff green rosettes.

One of the floral wonderlands of the Pacific Northwest is to be found on Mount Angeles, a part of the northern rampart of the range. If one is lucky enough to reach the timberline parks on its ice-carved summits, at the proper season, one will be rewarded by an unsurpassable flower show.

This is, without doubt, the best-known peak in the Olympics, due largely to E. B. Webster of Port Angeles, Dean of the Klahanie Club and Godfather to this part of the vast range. He never tires of this fairyland, with which he became familiar when it was far more inaccessible than at present.

Once timberline is gained on Mount (*Continued on page* 85)



Phlox diffusa, shown in the upper photograph, spreads mats of white and lavender above the timber limits on Mount Angeles and elsewhere in the High Olympics. In this region, too, *Douglasia laevigata* abandons its cliff-loving habit and takes to the moraines. Both photographs by the author

The Regency's classic mode finds fresh favor in Ohio



[illegible] of the entrance doorway, showing the characteristic detail. First and second floor plans at right show how the interior is laid out. The second floor provides three master's and two servant's rooms





DAVID V. S. HAHN, ARCHITECT



BUELL'S STUDIO



HAROLD VASSAR, ARCHITECT

The Frederick Johnson House at Saratoga Springs

WHEN you speak of Saratoga Springs, you have to make a distinction, because there are two of them. There's the Saratoga Springs of the past—the tremendous old hotels and their archaic Victorian architecture and furnishings and all the memories that go back to the glittering race days of the 80's. And then there's the new and young Saratoga Springs, with its fresh country houses and lively interest in horses. To the latter group belongs the residence of Frederick Johnson.

Isolated behind a thick grove, the house, of which the entrance door is shown at the right, is cut off from the noise of traffic. Ample approach is given the front. Its rear façade, shown above, faces a wide lawn, broken only by the semi-circular garden before the house, that stretches out to the distant meadows and hills.

At one end the wing houses the service and at the other the bedrooms. The rear of the main structure has an uncovered second story porch leading off the master bedrooms. Below it is the enclosed living porch which leads to an awninged, flagged terrace bordered by the garden.

The architect was Harold Vassar. The decorations are by Mrs. Johnson, who is the portrait painter, Mary McKinnon. Interiors are shown on the two following pages.



J. H. GOTTSCHO



Setting for a country gentleman





ON the [illegible] is the living room, [illegible] The fireplace [illegible] is paneled with traditional pine. Sidewalls have a scenic paper of old American ports. Window curtains are vermillion chintz [illegible] furniture English, [illegible]

ONE of the choice pieces in the living room is the large gilt eagle convex mirror, above. The little morning room shown at the left is Victorian, with cream and green wallpaper, green rug, salmon striped [illegible]





The rooms are pleasantly rural



THE garden room, in which breakfast is served, carries out the Early American atmosphere with its slate floor, simple furniture, hooked rugs and collection of Saratoga bottles. Walls and woodwork are

ONE enters the garden room, right, from the front through vermillion chintz swag curtains. These are the only pronounced color in the room. The garden outside furnishes the rest of the color. Above is a detail of the adjacent morning room

A New England shingled farmhouse set at the head of a West Virginia valley



ENTRANCE PORCH



THE FRONT

WHEN Plus R. Levi came to build his country home, he selected a sloping piece of ground six miles from Charleston, a site folded between the hills and commanding a view of the reaches of the Kanawha River valley. There he built a comfortable shingled farmhouse of the New England type, painted its walls white and the shutters bottle green and stained the roof a chestnut brown. Lewis E. Welsh was his architect and the entire cost came pleasantly under $15,000



ON THE GARDEN SIDE



IN THE LIVING ROOM



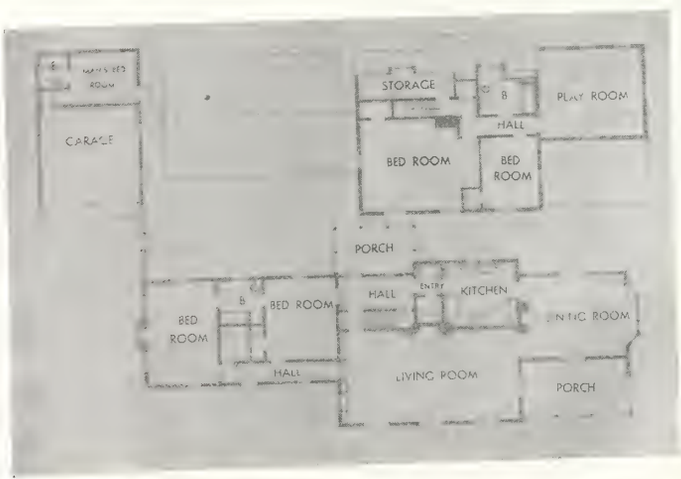
THE DINING ROOM BAY



LEWIS E. WELSH, ARCHITECT

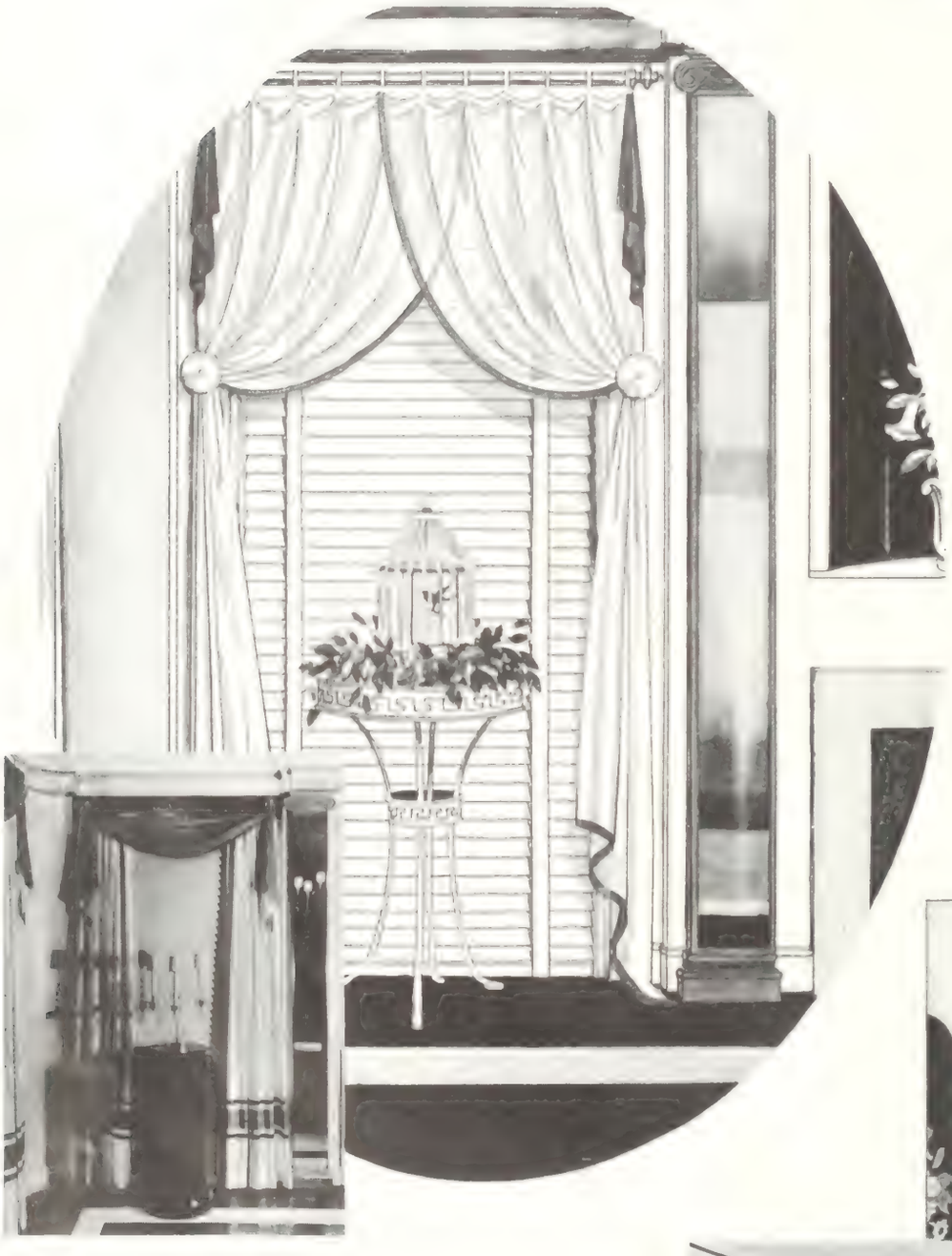
BEGUN merely as a summer residence, this soon became an all-year home, so a small office was placed at the entrance. The garage is in a separate building linked to the house by a wall. The house consists of a central mass with two lower wings. Porches in front and behind command the views

FURNISHINGS carry out the style and taste of the exterior. The living room extends the width of the main structure, with a fireplace midway on one wall. In the dining room is a delightful, sunny bay window filled with shelves holding plants and brilliant glass. A couch and end-tables fill the bay



How to change your curtains from winter into summer

with new designs for both



So INTERESTING were the window treatments in Sloane's House of Years that we persuaded Ross Stewart, the decorator responsible for them, to design summer curtains for the same rooms. Four of these winter-into-summer ideas appear here.

Photographed are the winter schemes with formal materials and elaborate drapery effects. The sketch shows the same window for summer, with cool, inexpensive fabrics and simpler arrangements throughout. In all, eight curtain ideas for you to mull over

Summer. Dining room windows may be hung with white luvet—new glistening cellophane—edged with green fringe, finished with green swags of same fabric. Curtains hang on glass rings from glass pole, replacing formal cornice box.

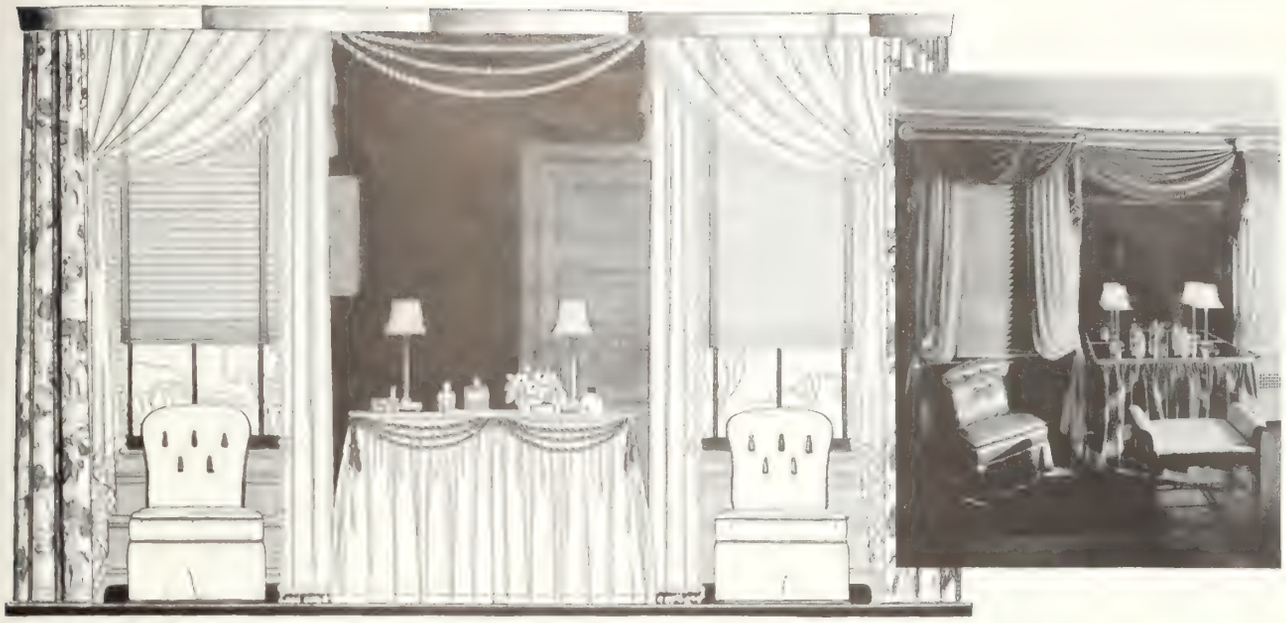
Winter. Curtains, white rayon and cotton fabric, with woven emerald and black band across bottom. Green valance of same material hangs from black and gold cornice





Summer. One curtain, mirrored tie-back, replaces the more elaborate winter arrangement on a window in a stair hall with white walls. Fabric, sheer voile with fine openwork mesh in pale yellow edged with crystal drops. Cornice box is same in both treatments.

Winter. Curtains, white faille with gold fringe and red-and-white Greek key design galloon 1½ inches wide. Double swag valance ending in jabots hangs from black and white cornice. Venetian blinds in all treatments; cornices average 4½ inches wide



SUMMER. Cool [illegible] with blue satin-striped paper and white-and-gold [illegible] mirrored valance. White ropes connect windows, blue ropes trim dressing table. Chairs have white piqué slip covers.

Winter. Cornice covered in blue moire with white moss fringe; valance, blue moire, blue-and-white fringe. Curtains are white crinkled striped organdy and the dressing table is in blue moire and white fringe

SUMMER. Windows in a bedroom with yellow and white paper have cool curtains of yellow Argentine cloth, the sleek, crisp stuff of your clothes' bags. Trimming is diagonal bands of white moss fringe 12 inches apart. Cornice box is without fringe.

Winter. White celanese curtains edged with yellow cotton rope hang from cornice covered in section of wall paper border, with yellow cotton fringe attached at bottom. The decorations are by W. & J. Sloane



M. E. HEWITT

LOTS OF WAYS TO COOK CHICKEN

By June Platt



I CAN easily see I've been reading too many cook books lately, and thinking too much about food, because last night I had such a dream. I dreamt I was at a dinner party where the bright young hostess served a new meat. I don't mean an old stand-by cooked in a new way. I mean a brand new animal I had never met before. Not cow, not pig, not lamb, not fowl, not red meat, not white meat, just a perfectly nice barnyard animal I had never heard of. Wouldn't you know I would wake up just as I was asking what on earth it was, and what the beast looked like, and where to buy it, and how to cook it?

Oh dear, oh dear, it was only a dream and there really isn't anything new on earth, and we are still faced with the same old problem: what shall we have for dinner?

At the mere mention of guests, chicken pops up in our minds as the best company dish, and after all, why not? Certainly next to the thrill and novelty of a meat never tasted before, a really good chicken cooked in a new way can have the most surprise.

By the way, did you know that: Chickens are more or less direct descendants of wild pheasants. . . . They have been domesticated for 2000 years, and have gradually spread from the East Indies, China and the Malay Archipelago, of which countries they are native, to every part of the world. . . . Their meat is universally esteemed for its delicate and delightful flavor. . . . Broilers have a food value of 305 calories per pound; fowls 765 calories. . . . They should be fed corn to make them fat. . . . They taste ever so much better if separated from their friends for two weeks before killing and fed practically no water. . . . If you give an old chicken a teaspoonful of vinegar before killing her she will be more tender. . . . Chickens with white, close-textured skins are better and all are at their best in September. . . . If you rub the pieces of chicken for chicken fricasse with lemon juice it will whiten



N[illegible] better than the next. Follow some of them toward new gastronomic delights. Take a world tour around your own



At the left is a self portrait of the author taking a bit of her own advice about picking out her chickens personally. The other sketches that margin these pages show locales in which Mrs. Platt has tracked down some of her choicest recipes. Don't get the idea from this article that she eats nothing but chicken in her travels, however, for her notebook is packed full of other recipes which she'll give us in due time

the skin. And did I hear it said I dream that a tea-spoonfuls of cognac poured down their throats before killing does something wonderful to the flavor. And oh yes—if they have black feet that's something else again.

One thing I do know, though, is that the best way to get a good chicken is to put on your hat and coat and go to the butcher's to pick it out yourself. Poke it here and there and wiggle its breast bone, and look very wise, even if you don't quite know how it should feel and what it's all about anyway, for the butcher will be impressed and have much more respect for you, and the chances are you'll get a better chicken (if not the one you picked out) than if you had telephoned for it.

Of course broiled chicken and roast chicken are very delectable and not to be shoved aside as plain dull, I suppose, but just the same I think I agree with Paul Reboux in his cook book, *Plats Nouveaux*, that roasting is a primitive and barbarous way of cooking meats, and not an art. After all, why not be a little more fanciful and curious about things and find out what they do about the chicken problem in other countries?

I've gotten together the following collection and you will probably have one or two of your own to add to it: Poulet Saute à l'Espagnole. Chicken Chop Suey. Curry of Chicken, the way they serve it in a little restaurant near Paris; *spécialité* of a Frenchman brought up in India. Boiled Chicken, as an English family in Yorkshire serves it. Chicken with Polenta, as they serve it in Rome. Chicken en Cocotte à la Bonne à Tout Faire. Roast Chicken, with prunes and bacon or sauteed apricots, originated by an American cook. Chicken à la Him. Mexican Chicken stew. Persian Chicken.



For six people—ingredients: Two lbs. of green peas, ½ lb. of lean smoked ham, ½ lb. of rice, ½ lb. of ripe tomatoes, 2 dessert spoonfuls of lard, 1 teaspoonful of olive oil, salt, pinch of Cayenne, 1 qt. of veal broth, 2 green Spanish peppers, 1 roasting chicken cut up as for fricassee, 1 big Spanish onion and ½ clove of garlic.

Put the lard and the olive oil in a deep iron frying pan. When melted, add the ham cut in little pieces and the chicken. Season lightly with salt and pepper and fry for about one-half hour. Then take the ham and chicken out of the frying pan and put them to keep warm until later.

At the same time that the chicken is cooking, cook the green peas in the veal broth.

To grease left over from frying the chicken, add the onion, garlic and peppers which have been (*Continued on page* 70)

Better and newer Daylilies for all



DAYLILIES BY A STREAM

By Dr. A. B. Stout

There are at least twenty different Daylilies of special merit that are worthy of a prominent place in any flower garden. A few of these are wild types, but mostly they are plants of hybrid origin. Many of them are not generally known to gardeners but most of those here mentioned are now being propagated by nurserymen. These Daylilies present for the choice of the most critical gardeners a pleasing diversity in stature, in habits of growth, in season of flowering, and in the size, shape and color of flowers.

The early-flowering Daylilies, those which bloom in May and the early part of June, include several species and several of the older hybrids. There is the Lemon Daylily (*Hemerocallis flava*) which has been a favorite in European gardens for at least three and a half centuries and which is still to be ranked highly, for there is no other yellow-flowered Daylily of this same stature (about 3′ tall) that flowers so early. There are also *H. minor*, *H. dumortieri* and *H. middendorffi* which are semi-dwarf (from 1′ to 2′ tall); but these species are surpassed as showy garden plants by such excellent hybrids as Tangerine, Apricot, Estmere, Orangeman, Gold Dust and Sovereign. These have flowers with yellow or orange shades of color, but in several a dark brownish-red coloring is conspicuous on the flower buds and on the back of the sepals after the flowers are open. All of these have been in existence for more than twenty-five years and they are choice plants, yet they are not common in American gardens.

Following these in sequence of bloom and somewhat overlapping in the blooming periods are Ajax, Aureole, Winsome, Modesty and Queen of May which are in the climax of flowering in the month of June. At New York, Queen of May has never flowered in May. Slightly later, Wau-Bun and Mikado come into bloom and are at their climax about July 1st.

In July a large number of Daylilies are in flower and excellent varieties may be had which start bloom at different dates of this month. Mostly these are robust (from 3′ to 5′ tall), a few are semi-robust (2′ to 3′ tall), and their flowers include not only clear yellow and clear orange colors but various shades of fulvous and red.

Of the summer-blooming species the yellow-flowered *H. thunbergi* is somewhat well known in America. Blooming somewhat later is the species *H. citrina*, whose flowers are night-blooming, very pale yellow, and of large size but composed of narrow segments. This type is of no special value as a plant for the flower garden, but it is valuable in breeding on account of the excellent habit of growth and the large size of the flowers.

Of the summer-flowering (July) clons of hybrid origin which have clear yellow or orange shades in flower coloring, mention may be made of Luteola, Luteola Major, Shirley, Parthenope, Sir Michael Foster, Ophir, Soudan, Hyperion, Lemona, Anna Betscher, Radiant, Royal and Taruga. The last seven named are of recent origin. These are all floriferous, the flowers are of good size, and there is considerable diversity in size, form and color of flowers and in stature of the plants and habits of growth.

The most familiar of the fulvous Daylilies is the *H. fulva* clon Europa that has been cultivated in gardens for more than three hundred years. It is so vigorous in vegetative propagation that it has become naturalized and almost appears to be wild



A. H. AUSTIN



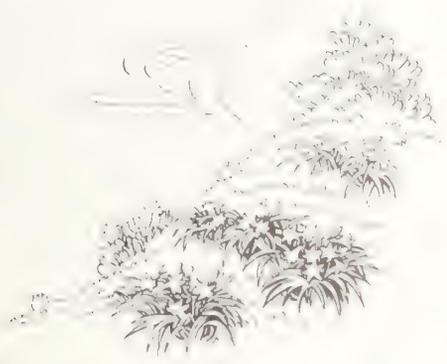
THUM



GOLDEN DREAM



N. A. BORDER



ON STEEP SLOPES

in older settled areas in the region about New York City. There is also the double-flowered Kwanso Daylily, that has been known for a hundred years. More recently (1897) there was introduced into culture from China the *H. fulva* clon Maculata which is similar to the Europa Daylily but has larger flowers and a somewhat later season of flowering. Still more recently wild plants of the *H. fulva* have been obtained from the Orient and one of these new types from wild stock is the *H. fulva* var. *rosea* which has flowers with rosy-pink coloring. This variety has already been used in breeding and the seedlings produced are excellent for their rosy-pink and pink colorings.

Another fulvous Daylily, *H.* [illegible] has faint fulvous coloring over orange, a stature of about 3′ and a somewhat scraggly habit of growth. The so-called *H. aurantiaca* Major has much the same habit of growth but the flower is much larger and is without fulvous coloring.

Many of the hybrids between the *H. aurantiaca* and yellow-flowered or orange-flowered types have only very faint or sparse development of fulvous colors in the face of the flower. Of the older varieties Ajax and Aureole, blooming in June, are in this class. Of the newer hybrids Wau-Bun blooms late in June and early July, the flower color is a rich light cadmium with only a faint sprinkling of fulvous, and the petals are large and twisted and folded, giving a form of flower that is new and of special charm. Vesta is rich orange with only traces of fulvous overcast, the flower is full, and the stature semi-robust (less than 3′), which is somewhat lower than most of the Daylilies that flower in July.

New fulvous Daylilies have recently appeared. Some of these are obtained directly from various wild types of the species *H. fulva* which is extremely variable in the Orient. Mr. Amos Perry in England has recently produced and introduced to the trade various fulvous Daylilies. The variety George Yeld has large flowers of yellowish orange (*Continued on page* 91)

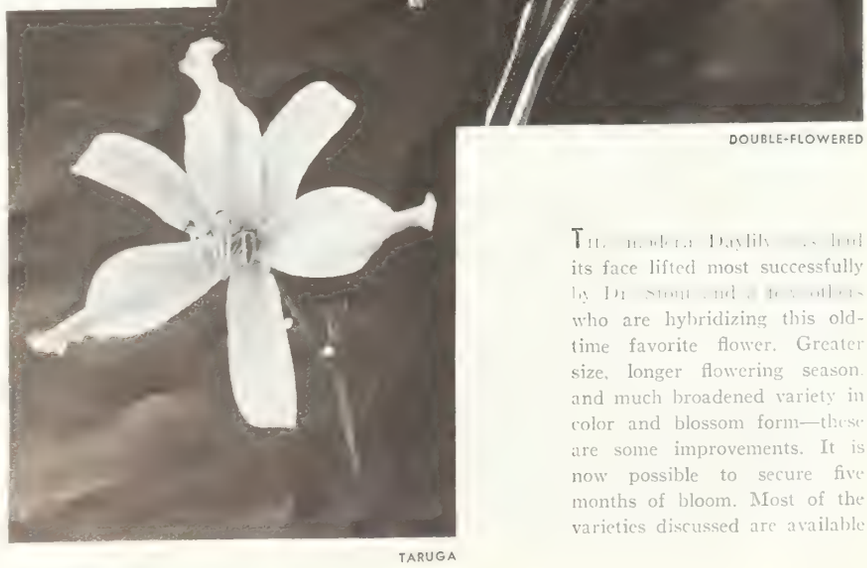


RADIANT



CHARMAINE

IN SEMI-SHADE



DOUBLE-FLOWERED

TARUGA

The modern Daylily has had its face lifted most successfully by Dr. Stout and a few others who are hybridizing this old-time favorite flower. Greater size, longer flowering season and much broadened variety in color and blossom form—these are some improvements. It is now possible to secure five months of bloom. Most of the varieties discussed are available

When Nature turns to curve and line her flowers carry on to new heights of beauty



GEORGE DAVIS

IF PETER BELL, in Wordsworth's poem, had gotten closer to the Primrose by the river's brim, it might have been more to him than just a Primrose. He might, in fact, have seen such beauty of line and detail as George Davis pictures in the soft folds of the Calla Lily shown above

SOME find rhythm in music and some in the dance and some in poetry, but to the eye of the discerning flower-lover there never was such perfect rhythm as that which is revealed in the curving edges and structural ribs of the Calla, a treasure from South Africa, also known as Lily-of-the-Nile

BESIDES the marvelous outside tints and tones of petals, many an opening Tulip displays in its heart vivid color splashes that give it the effect of an encrusted jewel—streaks of pure vermilion or black jade or pronounced amethyst. For striking beauty of color this flower has few equals



In the heart of a Tulip is hid a radiant jewel



A COUNTRY WALNUT BED



LOUIS XVI, PAINTED



EMPIRE

18th Century Italy went to bed in these

By Robert M. Carrère

Previous articles on 18th Century Italian furniture were published in the issues of April, May, July, August and September of 1933 and January, 1934

In the 17th Century palace of the Maharajah Tirumala Nayak there is an enormous golden bed, which originally swung by silver chains from the ceiling. When the Maharajah was ready to retire for the night, he was accustomed to assemble his wives and concubines, numbering upward of a hundred. Selecting from this beauty chorus the houri who happened to catch his fancy, he gave the order for the bed to be hoisted till it reached a position some forty feet up off the floor. The chains were then locked in place, and there swinging between floor and roof he was free from assassination and the multitudinous disturbances of a great household.

In early times the bed was always the *pièce de résistance* in the interior, not only of the palace of an Arabian Nights tale, but of the mediæval palace of the nobility, as well as in the humbler homes of provincial folks in every land.

The first piece of furniture sought in furnishing a home, it was likewise the last to be parted with. This fact alone makes the bed the most difficult of all the pieces of furniture in an Italian Provincial setting to be acquired. Indeed, in mediæval times the bed was so important that it was especially mentioned in wills and was oftentimes designated by a special name. Thus in the will of the Earl of Arundel, made in 1392, he speaks of—

"Clove a bed of gold swans, with tapettar of green tapestry, with bunches of flowers of diverse colors; and two pair of sheets of Raynes; a pair of fustian, six pair of other sheets; six pair of blankets; six mattresses; six pillows; and with cushions and bancoves that belong with the bed aforesaid."

Up until the 18th Century, the bed was almost a room within a room, so enormous were its proportions. The great bed of Ware was seven feet high and ten feet square. Massive posts, imposing canopy, side curtains heavily lined and padded hung to the floor, behind which the occupants were thoroughly protected from every breath of air.

Under Louis XIV the bed still remained high, sometimes on a dais, reached by a miniature flight of stairs and separated from the room by a balustrade, setting a new fashion among the upper classes. During the next reign, heavy magnificence gave way to elaborate elegance and we see the French court's influence on Chippendale. One of this cabinetmaker's designs called for a bed whose top was supported on posts rising like Ossa upon Pelion, piled with layer upon layer of carved figures of children, rock work, the whole crowned by a group consisting of several figures and animals.

Many, however, stood flat on the ground without ornamental feet and with fluted bedposts for the support of a canopy or tester. (Continued on page 74)



FOUR POSTER OF WROUGHT IRON AND BRASS



A PROVINCIAL BED OF THE LATE 18TH CENTURY





Dallas goes in for Classical Modernism



IN DOING over her home at Dallas, Texas, Mrs. Fred Lege selected—instead of the usual Spanish decoration to which most of the Southwest is given—the newest form of contemporary taste, Classical Modernism. The top view shows the sun room. Zebra cloth upholstery and a patterned linoleum floor are among its features. At the left is the breakfast room with its Directoire chairs and starred linoleum floor. The other shows the mirrored powder room. Decorations by Nieman-Marcus



LILIUM GIGANTEUM



LILIUM PARRYI



LILIUM CANADENSE

Lilies that everyone can grow easily

By Helen M. Fox

To Mrs. Fox goes the honor of having delved deeply and practically into the culture of two special plant groups: Lilies and Herbs. In these, particularly, she has won signal success

Lilies, along with the Chinese Primulas, Thibetan Poppies and species of Peonies, are the Lords and Ladies of the rockeries and borders in England to-day. To succeed with these aristocrats of the plant world is a sign that one has earned a place among elite and highly skilled gardeners.

Every year the Royal Horticultural Society puts on a show which stars some particular plant family; last summer there was a Lily Show and along with it a Lily Conference. In preparation for this, a Lily Year-book had been published which contained articles by authorities throughout the world. This fall, the papers read at the conference were published in a second Year-book. Both of these volumes are invaluable for the Lily enthusiast, as they contain the latest information on the problems of Lily growing as well as photographs and descriptions of newly discovered species and crosses.

These papers show that Lilies are not insuperably difficult to grow and that it requires merely a knowledge of their horticultural requirements to succeed with them. As soon as this is widely realized, Lilies will surely find a place in every American backyard because of their beauty of form and color, their fragrance and the length of their flowering season, which begins the first week in June and continues into October. Already there are fine plantations of Lilies in the United States and Canada, notably the one in the Roger Williams Park at Providence, Rhode Island, where four years ago there were over 40,000 Lilies all grown from seed, planted among standard Wisterias, backed by climbing Roses and with low-growing broad-leaved evergreens at their feet. By now there may be two or three times as many, but it is strange how few people know about this park. In Canada, at Ottawa, Miss Isabella Preston, who is the Horticulturist of the Experimental Farm, has done outstanding work in crossing Lilies and has planted her new hybrids in long herbaceous borders in front of climbing Roses. It is worth going the long distance to meet her and see them.

Lilies require a hot summer in which to ripen their seed and a dry one in which to mature the bulbs. Obviously, then, our climate is suitable to their needs.

The best and safest way to raise Lilies is to grow them from seed. At the conference last summer, one speaker said, "Lilies are no longer to be classed among the bulbs but should take their place with the herbaceous perennials." In accord with this, my own experience has taught me that if I want healthy bulbs it is safest to raise them from seed, for the insidious enemy of the Lilies, the mosaic, is not carried through the seeds. One may purchase seemingly perfectly healthy bulbs and not see the mosaic until the leaves unfurl in the early spring. The presence of this disease is shown by a mottling or twisting of leaves and blighting of blossoms; such plants should be destroyed by burning, for there is no cure for mosaic. However, sometimes it is difficult to wait for the plants to mature, and besides, certain hybrids do not come true from seed; in such cases one buys bulbs. One should insist upon bulbs being sent with all their roots on. As soon as



LILIUM HANSONI



LILIUM SARGENTI

L. LONGIFLORUM MULTIFLORUM



LILIUM JAPONICUM

LILIUM SULPHUREUM

they arrive, like all dusty and tired travellers, they should be given a bath, not a perfumed one but one of Semesan, which will destroy mold and slime and act as a stimulant as well.

Most Lilies take three years to produce flowers, but quite a few bloom the second summer after sowing the seed, such as *tenuifolium, concolor, callosum, amabile, elegans* and *regale. Longiflorum* flowers in nine months and *philippinense* in twelve. But why be in a hurry when gardening? Why not take a leisurely pace and plan for generations to come? It is amazing how much sooner than we expect our shrubs and trees grow tall and broad.

The soil for Lily seeds and bulbs should be preferably light, friable and neutral. That is, not too acid or too alkaline. Leafmold in quantities is a good element to stir into the soil, and if it is heavy, add sand. The one factor which was emphasized at the Lily conference was that Lilies require absolutely perfect drainage. Lilies growing in poorly drained soil are very subject to many blemishes and imperfections which plants in well-drained situations are free from.

To prepare a bed for Lilies one should dig out the soil two and a half or three feet deep, be sure of sharp drainage and then put in friable soil, rich in humus. I never use commercial fertilizers, but put a cover of compost or (*Continued on page* 89)



L. ELEGANS ALICE WILSON



By courtesy of Old Black Joe

By Margaret M. Lewis

One of a row of slave cabins that stood on Hamilton Plantation, Saint Simon Island, Georgia, one hundred and twenty-five years ago, one is left standing today. The outside appears much the same now as then, but inside one can see that its state in life has been considerably improved, for this erstwhile slave "tabby" is now attractively and comfortably furnished as a grown-up playhouse. The restoration has been carried out in as simple and crude a manner as possible as it was the desire of the present owners to preserve everything of historic interest, and old pine and pecky cypress from other buildings were used in the construction—even old sheds contributing their priceless material.

The word "tabby" is of Spanish derivation as is the type of building and method of construction. When Spain in her glory rode the high seas during the 16th Century, her Jesuit missionaries built and founded missions from what is now South Carolina to Florida, then known as Guale. Finding endurable and safe building material, other than lumber, an unknown article, but sand and oyster-shell in abundance, they mixed the shell and sand with water and built the walls of their monasteries, safe and strong from the attacks of the Indians. Although almost four centuries have elapsed, these old ruins still stand along our southern coast, in almost perfect preservation. Nothing in America is more interesting than these old tabby structures, antedating, as they do, the California missions by more than one hundred years.

The name "tabby" was for many years believed to be derived from the manner of building, namely the pouring of the material into wooden forms, a foot at a time, just as cement is made today, and "tapping" it. It was believed that it was first called "tappy," then "tabby," but I discovered what I believe was the real origin of the word.

On an old yellowed page of Jones' History of Georgia, I noticed the word "tabby" underscored, and on the margin in quaint old writing, the word "tapio". Search in a Spanish dictionary disclosed that "tapio" meant a "mud wall." Hence, the evident origin of the word.

So solid was this material and so cheap, that the English settlers, following the Spaniards, used it for their building, and it was thus that the slave cabins at Hamilton Plantation were built on the banks of the broad tidal river, Fredericka, the inland route to Florida.

The planting around the cabin is native material and selected to reveal and not conceal the time-eaten walls; Yucca, Bottle-brush, Azaleas, Cherry Laurel and scrambling Verbena that blooms the year round. The row of holes at the left of the entrance show where the forms were held together. The window frame and sill above the door are original and the window, slightly crooked, was left as it was. Shutters of old pecky cypress were roughly made and stained a dark red, their openings cut the shape of a slit hog's ear, the cattle brand of the plantation in 1790. The shutter fasteners are "H" and "P", (Hamilton Plantation) made from iron by the Negro blacksmith.

The entrance stoop was built of old pecky cypress and hand-adzed pine. The four doors of the little cabin were made of two thicknesses of pecky cypress—vertical on the outside, horizontal on the inside, with heavy building paper between, as even in the south a cold winter wind sometimes blows. These doors are heavily studded with big round-head nails, and on the entrance door hangs an old knocker in the shape of a human hand. An old carriage lamp hangs at the right of the door, and two Bennington jugs grace the uncompromisingly simple posts of the stoop.

If one enters this door first, he is greeted by the sight of a hospitable bar, as the little front room has been converted into a Tap Room. The walls are pecky cypress painted a deep cream, the low-beamed ceiling, but little higher than one's head, is whitewashed sky blue. It forms the floor of the little balcony above that adds much interest to the big room beyond. The beams are old pine, hand-adzed, and stained brown over a coating of lime which works through the stain, giving an appearance of mouldy (*Continued on page* 73)







UP two steps and down two you come into the great room with whitewashed pecky cypress walls and beamed ceiling. A candle sconce is at each side of the mantel shelf and the original shutters are still fitted to the windows. The flooring is of ancient brick pointed and still flecked

LEFT. A small room just inside the entrance door is the taproom, with bricked floor and modern drinking equipment skilfully masked behind ancient fixtures. The bar has a very professional look. At the windows red cotton curtains hang under scalloped wooden valances. Old prints decorate the walls

A GALLERY reached by an open stair stretches along one end of the principal room, above, which is located behind the taproom. This old slave tabby, now a playhouse for grown-ups, was remodeled by the owners of Hamilton Plantation with only the help of an intelligent contractor and a day laborer

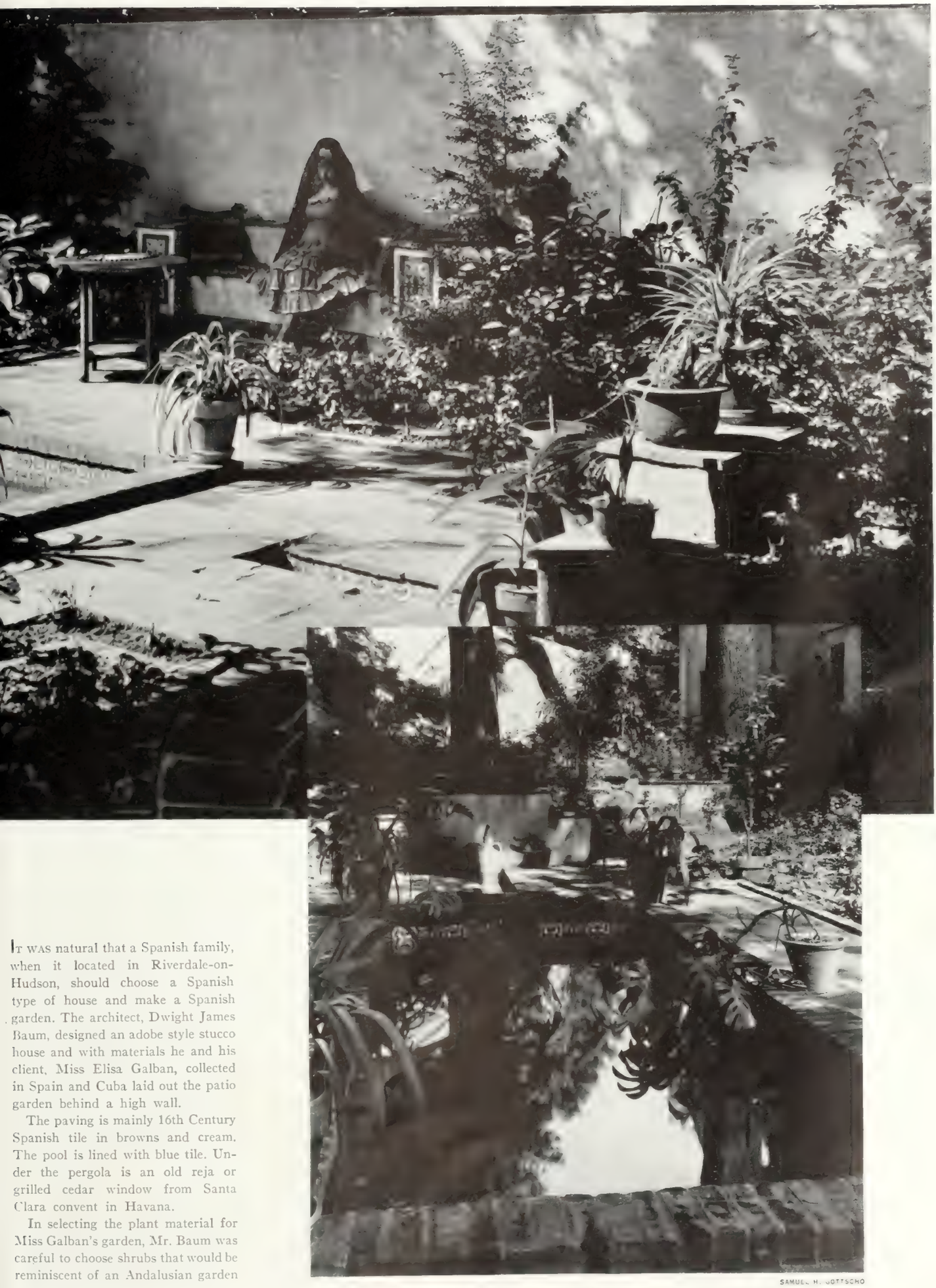
A little fragment of old Spain set down in a New York suburb











SAMUEL H. GOTTSCHO

It was natural that a Spanish family, when it located in Riverdale-on-Hudson, should choose a Spanish type of house and make a Spanish garden. The architect, Dwight James Baum, designed an adobe style stucco house and with materials he and his client, Miss Elisa Galban, collected in Spain and Cuba laid out the patio garden behind a high wall.

The paving is mainly 16th Century Spanish tile in browns and cream. The pool is lined with blue tile. Under the pergola is an old reja or grilled cedar window from Santa Clara convent in Havana.

In selecting the plant material for Miss Galban's garden, Mr. Baum was careful to choose shrubs that would be reminiscent of an Andalusian garden

Plant paths that amateurs can follow









THE PHOTOGRAPHS on this page are part of an extensive series taken for House & Garden at the Brooklyn Botanic Garden under the direction of Montague Free, Horticulturist. They illustrate graphically the various steps in practical plant propagation methods which can be followed successfully by careful amateur gardeners

THE FIRST step in making a side graft is to make a long sliding cut in the stock plant. Next (2) the scion, cut to a long wedge shape, is inserted in this slit. (3) Twine is used to tie the scion in place and the pot containing the plant is then plunged, almost horizontally, in peatmoss for about four weeks, with the scion uppermost. (4) A side-grafted Rhododendron as it looks after the graft has "taken" and the surplus top of the stock plant has been cut away. (5) A Cryptomeria side-graft after taking hold, with top of stock removed. The final result with grafted specimens is one kind of plant growing on the roots of another







REMOVAL of a sliver of wood and bark from the stock is the first step in making a veneer graft (6). Then (7) the scion is shaped to fit accurately on the cut in the stock plant and (8) is tied in place with twine.

For propagating greenhouse Roses the splice type of graft (9) is commonly used. (10) A freak graft which illustrates the unexpected results which a skilled operator can sometimes achieve. In this case English Ivy has been grafted on Hercules' Club (Aralia). The stems of the latter may prove too impermanent for complete success

OTHER methods of propagation by grafts will be illustrated in subsequent issues. Various kinds of cuttings and division will also appear

G. W. HARTING

Sunset tints in Evening Primroses

By Louise Beebe Wilder



OENOTHERA BIENNIS

For years Mrs. Wilder has been the high-priestess of rock gardening in this country. Her several delightful and clearly informative books are the classics of horticultural literature

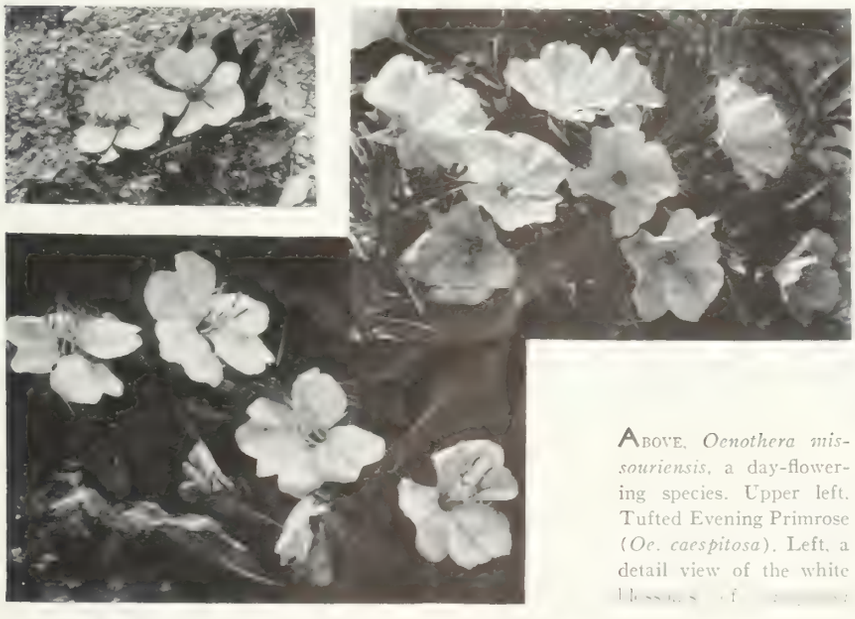
THE trail of the Evening Primrose is apt to lead the seeker after knowledge concerning this glamorous family into a morass of confusion, albeit very pleasant confusion. As is pointed out by the late Reginald Farrer, "the family, its relationships and differences is wrapped in impenetrable mystery, so that true, definite and finally established species are not by any means easy to come by in a group of plants as polymorphic as a range of clouds at sundown." Add to this confusing existence of several forms or types of structure in the same species or group the fact that American botanists have been having a thoroughly good time with Oenothera and have split the genus into tongue-twisting fragments, and it is readily seen that taking off from the safe platform of silence must be attended by considerable trepidation on the part of a mere amateur explorer like myself.

It is a long time since I hit the trail of the Evening Primrose and I am still floundering about delightedly amidst a sea of baffling personalities and identities, not greatly helped by seed and plants procured from what should be the fountain head, nor by information procured therefrom. One is in the best of company, however, as many of the great doctors disagree, and in any case an immense deal of pleasure is to be had in knowing any of these plants by whatever name they are called. Dr. Bailey in *Hortus* appreciates the difficulties that confront us and abides by the name Oenothera for the genus, giving the new names in parentheses, which is a wise provision for there is no telling when, in an excess of nomenclatural zeal, the catalogists will espouse the changes and we should be in a bad way indeed unless fore-educated, in a manner of speaking.

Oenothera is a valuable summer flowering race, especially important to the rock gardener who seeks to keep his hills and dales colorful after the spring rush is past, as well as to the border gardener. It embraces annuals, biennials and perennials, evening bloomers and day bloomers, which latter group have been differentiated respectively as Evening Primroses and Sundrops. So far as I know the race it is all American, North or South. The prevailing color of the flowers may be said to be yellow, though some of the loveliest are white and there are pinkish and reddish sorts. Many have the trick of turning from white to pink as they mature, or from yellow to red. They are sun-lovers all, liking a place in dryish, well-drained soil where the sun falls fully upon them. Many are low-growing and make ideal subjects for the rock garden where the sharp drainage is to their taste. But in severe climates a great number of them must be considered short-lived, if not actually biennial or annual. To offset this drawback it may be emphasized that they will commonly blossom the first year from seed sown early in a coldframe. The flowers of nearly all the species are large and of the most exquisite texture, compared with which it must be confessed the foliage seems a little wanting, a bit cheap. Let us get down to cases alphabetically:

Oenothera acaulis (*Oe. teraxacifolia*), the White Chilean Evening Primrose, is a delightful plant for the rock garden though it may or may not prove hardy in your locality. It, however, blossoms the first year from seed sown early. It makes a tangle of Dandelion-like leaves above which seem to float on the long slender calyx tubes an amazing succession of great flat white flowers, fragrant and gleaming, opening with the coming of dusk. The habit of the plant is decumbent and somewhat scrambling but the effect when in full bloom is indescribably lovely. An English firm offers a form, *aurea*, which is the one I grew first, but it is inferior to the white one. The latter is said to be identical with Burbank's America, widely advertised some years ago. This species should be given the hottest and driest situation which is available.

Most of us are familiar with the tall biennial species, *Oe. biennis* (*Onogra biennis*), that clutters the roadside tangle by day with tall rag-hung stalks, but with the coming of twilight magically transforms it into a softly illumined way as the pale round moons (*Continued on page* 80)



ABOVE, *Oenothera missouriensis*, a day-flowering species. Upper left, Tufted Evening Primrose (*Oe. caespitosa*). Left, a detail view of the white

Headlines in House & Garden's latest



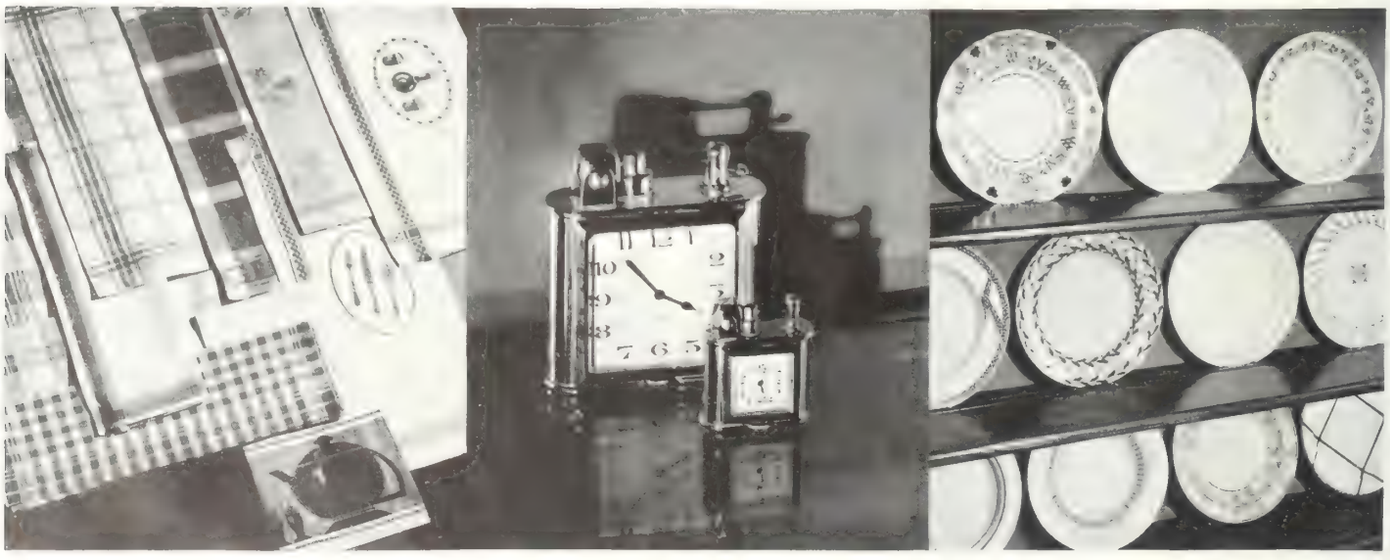






LEFT. Housekeeping reduced to laboratory [illegible] china for household use. Glass candy jar; porcelain cooking utensils; [illegible]

ABOVE. Around the world by eye and ear with a terrestrial globe that is also a radio. Black metal with gilt tracing and trim. Especially at home in masculine surroundings. From Abercrombie & Fitch



KITCHEN TOWELS. Fruit; cutlery: Alt- [illegible] Bottom center. Teapot border. Top right. [illegible]

ABOVE. A chip off the old clock—pocket size clock-lighter with large desk clock-lighter whose appearance it reproduces in miniature. Both finished in chromium, black letters. Abercrombie & Fitch

PLATES. Left to right. White, silver, green; two—blue, white; silver, white; beige, brown; red, white; blue, white; black, silver, white; beige, brown; blue, pink; blue, yellow. Wedgwood, Spode, Macy

wsreel of the New York shops



TODAY'S [illegible] is compact and easily portable. Gray painted iron frame. Available in conveniently small sections that hang on the wall or fit into a sideboard as in sketch above. Abercrombie & Fitch



LIKE little "Half-Chick" each piece of the tea set above stands on one foot. Narrow, and flat as to sides, all four fit in a row on a small tray. Chromium with ebony handles. Rena Rosenthal



ABOVE. Glass shelves supported by metal tubing on a full length, circular mirror make a dramatic dressing table. The cabinet is olivewood as is the low pouff upholstered in gold mohair. Hathaway



RIGHT. A sturdy breakfast set of beige and brown pottery that would grace a bachelor's domain or a rustic setting. Linen made to match in brown and hemstitched around the edge in beige. Macy



ABOVE. Place mats. Left, down. Powder blue; terra cotta with black, white, yellow; green, cream, rose, black and beige. Right. Lemon yellow; green and blue; red, white and blue. Macy

ABOVE. Lamp of white pottery designed by Waylande Gregory with simple white shantung silk shade. Matching pottery vases by the same designer may be had in a variety of sizes. Rena Rosenthal

AT THE BATH. Upper right, above. New monogram in vivid red or cream colored bath set with yellow border. Lower left. Bath mat, towel and face cloth striped in [illegible] and [illegible] Macy





TIMELY GARDENING HINTS

EACH year the follower of flowers is impressed anew by the achievements of the plant hybridists. Many a garden flower of today would hardly be recognized by those who knew it only a dozen or more years ago, so greatly has it been improved. Take, for example, Burpee's new double hybrid Nasturtiums, here shown and strongly recommended



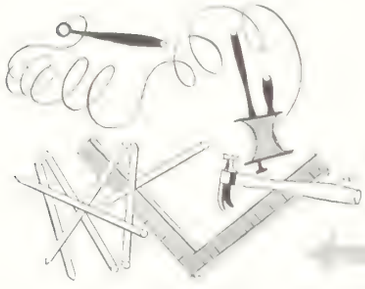
NEW bird houses, it may or may not be generally known, should be put up well in advance of the arrival of their potential tenants from the South. This is because even wrens and bluebirds prefer weathered abodes to fresh-looking ones. And while you're thinking about ornithological architecture, don't overlook the unique nest boxes of heavy straw



SWEET PEAS should be planted just as early as you can break into the soil with a spade. Let the trenches for them be at least 18″ deep and half as wide, and fill them with very rich soil to within 4″ of the top. Then sow the seed, cover it about 2″ deep, and fill in gradually to the

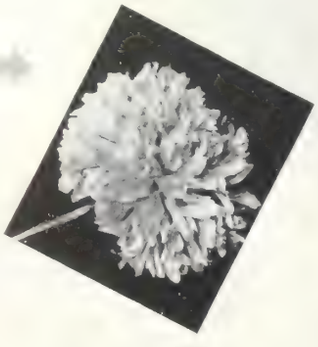
EARLY spring is an auspicious season to plant practically all kinds of trees and shrubs, including broad-leaved and coniferous evergreens. More specifically, such plants may be set out any time after the frost is out of the ground and before new growth begins—or even slightly later. Be sure that the holes prepared for them are amply wide and deep to accommodate the roots without crowding or bending out of shape

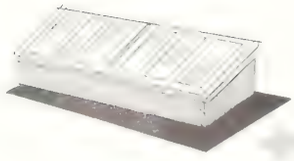




SUCCESSFUL execution of garden plans, whether on a large or small scale, calls for a considerable degree of accuracy. Few people can lay out a good-looking border or vegetable garden by guesswork; if the finished result is to be right, it must be based on measured distances and accurately plotted lines. Naturally, the procedure calls for certain simple mechanical aids to be used literally on the spot, such as: A 100′ garden line, with reel and stake; some sort of accurate measuring unit, such as a carpenter's folding rule; stout wooden stakes to mark lines, corners, etc., and a hammer wherewith to drive them into the ground. Thus equipped, you can make your garden plan come out right

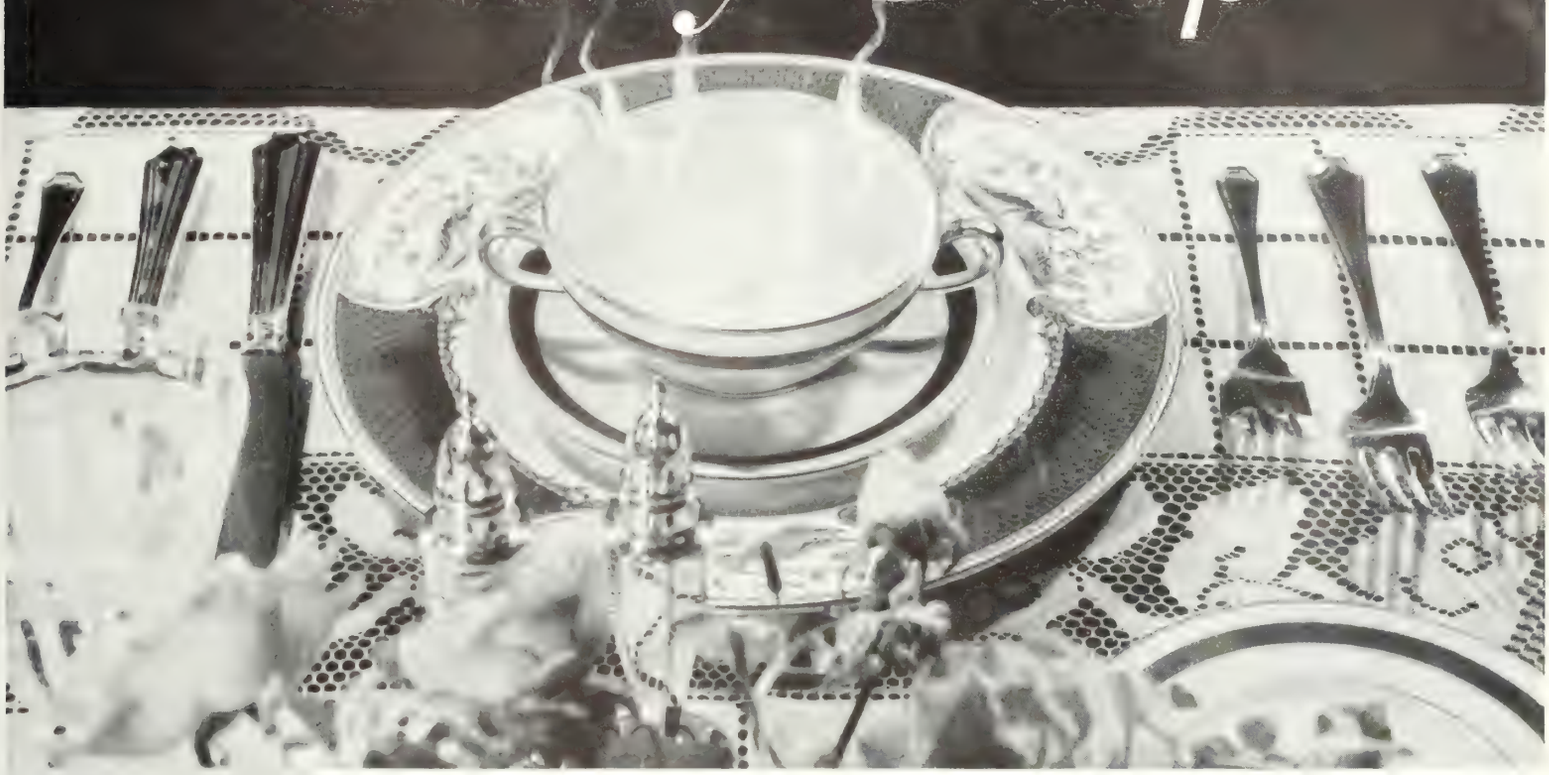
IN THE opposite upper corner of this page we show a new and noteworthy flower, and now here is another from the same source. It is a Chrysanthemum-flowered Poppy in salmon pink—large, showy and double—which is produced freely on plants which grow 2½′ high





THE OUTDOOR coldframe as an aid for spring seed sowing and young plant growth generally is an old idea, but it is surprising how many gardeners have never tried it. For ease of handling and operating the 3′ x 3′ sashes are preferable. Two of them will cover a lot of seed

Celery Soup



in all its tonic goodness!

You will say that Campbell's chefs are truly inspired in the making of Celery Soup. To capture the fine, fresh flavor of crisp celery and bring it to you in a soup that charms and exhilarates, requires the skill of the master.

Lift a spoonful of Campbell's Celery Soup to your lips. The delicate appeal of its flavor gives instant pleasure. Its tonic wholesome goodness gives a satisfaction peculiarly its own.

In this rich, smooth, ingratiating purée, snow-white celery in generous abundance is blended with golden creamery butter and the deft seasoning of the gifted chef. Here are nourishment — healthfulness — deliciousness — combined to a rare degree. Enjoy it often, too, as Cream of Celery by the addition of milk or cream, as the label directs.



21 kinds to choose from . . .

Asparagus	Mulligatawny
Bean	Mushroom (Cream of)
Beef	Mutton
Bouillon	Noodle with chicken
Celery	Ox Tail
Chicken	Pea
Chicken-Gumbo	Pepper Pot
Clam Chowder	Printanier
Consommé	Tomato
Julienne	Vegetable
Mock Turtle	Vegetable-Beef

LOOK FOR THE RED-AND-WHITE LABEL

NRA

WE DO OUR PART

Campbell's Celery Soup

EAT SOUP AND KEEP WELL



Lots of ways to cook chicken

(CONTINUED FROM PAGE 51)

chopped fine, add the rice which has been previously cooked so that each grain is separate, moisten all of this with the broth in which the peas have cooked, add the tomatoes which have been peeled and the seeds removed and cut up, and the ham and chicken and peas. Season to taste and let it all simmer for half an hour—arrange on a hot platter, decorate with parsley and you are ready for serving.

CHICKEN CHOP SUEY

For eight people—ingredients: ½ lb. of lean veal cut in small cubes, 1¼ lbs. of young raw chicken meat, ¼ lb. of lean pork cut in cubes, 1 small bunch of celery, 1 small onion chopped fine, ¼ cup of chicken fat or olive oil, ½ lb. of Chinese chestnuts, ¼ can of bamboo shoots, 8 small mushrooms, ½ lb. of bean sprouts, 1 level tablespoonful of salt, ⅛ teaspoonful of pepper, Chinese sauce, ⅛ cup of cornstarch softened in two tablespoonfuls of cold water.

Cut [illegible] and dark meat from chicken broiler and slice the pieces in thin strips. Add salt to the chicken fat and when hot add chicken, pork, and veal, and let simmer slowly, tightly covered, adding a little water if necessary until all tender. Have the chestnuts peeled and sliced fine, the celery and bamboo sprouts cut in two-inch pieces crosswise, then sliced lengthwise and then into thin strips. Slice the onion fine and add all this to the hot meat, also the mushrooms, which have been peeled, washed, and cut into eight parts; cover and let cook ten minutes. Now add the bean sprouts, which have been picked over and washed carefully, the softened cornstarch, salt and pepper to taste. Cover and let simmer for five minutes. Then serve very hot with Chinese rice.

To make Chinese rice take 1 cup of rice and 1¼ cups of cold water. Wash the rice thoroughly in cold water many times, until water is clear. Drain, place in a kettle and put in enough cold water so that there will be about ⅓ of an inch of water above the rice. Place over hot fire and let it come quickly to the boiling point; cover tightly and reduce the heat, and let cook slowly twenty to thirty minutes or until kernels are tender. Add salt to taste. Serve each guest a portion of the hot rice in a large individual Chinese soup bowl, and cover it with chop suey. Pass the Chinese sauce.

CURRY OF CHICKEN

For eight people—ingredients: 2 small roasting chickens cut up as for fricassée, 4 onions chopped fine, 4 egg yolks, ½ pint cream, salt, pepper, curry to taste—2 to 4 tablespoonfuls, 2 carrots, 1½ cups of rice, ¼ lb. of butter, 2 stalks of celery.

Put the chicken in a saucepan with the carrots and celery and just enough hot water to barely cover. Simmer until tender, keeping the pan closely covered. Remove from fire, take out the chicken and pour liquor into a bowl. Put the onions in an iron frying pan with the butter and fry to a golden brown, then skim them out and put in the chicken, fry for about three or four minutes, then sprinkle over it the curry powder. Now pour in the chicken liquor and stew for five or ten minutes. Beat the yolks of four eggs, add the cream and put this into a double boiler. Pour the curry liquor from the chicken on a warm platter—not hot—and pour over it the thick sauce. Decorate with parsley and serve with a bowl of hot boiled rice.

Then pass a tray of as many different condiments and accessories as you like, such as shredded cocoanut, pine nuts, pickled onions, spiced currants, chutney, quince preserve, etc. In India I believe they usually serve as many as forty different varieties, and each different dish is passed by a different servant.

COLD BOILED CHICKEN (For four)

One 5- or 6-lb. roasting chicken
8 carrots peeled but left whole
2 stalks of celery
Salt, pepper
3 white onions
1 tablespoons of butter
4 tablespoons level of flour
1 pt. of cream
¼ teaspoon of salt
⅛ teaspoon of pepper
Mace
Lemon juice
Lemon peel
8 slices of lean bacon
Parsley
1 level tablespoon of gelatin dissolved in cold water
Paprika

Clean chicken inside and out carefully. Tie up as for roasting, then put into deep pan and cover it with boiling water. Add the onions, celery, parsley, and carrots. Boil gently until tender but don't cook it until it is ready to fall apart. Remove the chicken from fire and let it stand in its own juice until quite cold.

About two hours before supper, remove it from the juice—place on a large deep platter and be sure that all of the juice is drained out of it. Then carefully remove as much of the skin as you possibly can without spoiling the form of the chicken. Also remove all of the strings.

Now make a thick cream sauce in the usual manner. Melt the butter, stir in the flour until perfectly smooth and add the hot cream in which you have put the lemon peel while heating. Finish cooking in a double boiler. If the sauce is too thick, add a little of the juice from the chicken strained through a fine sieve. Remove from fire and add the juice of half a lemon and about half a teaspoonful of mace and salt to taste, and add the gelatin which has been dissolved in cold water.

When the sauce has cooled, pour it carefully over the cold chicken, little by little, with a spoon until you have completely coated the chicken. Decorate the platter with the whole carrots and parsley—and put in the ice box to get very cold. Just before serving, fry the bacon nice and crisp and serve it around the chicken, and sprinkle a little paprika on the breast of the chicken. By the way, don't keep your paprika near or on top of the stove. This spoils the flavor.

This chicken to be truly English should be carved at table by the host and should be accompanied by a lovely platter of different cold vegetables slightly marinated in a French dressing and served upon a bed of crisp Boston lettuce.

(*Continued on page 72*)

he Silky Way to anywhere . . . You have never driven a car in which the act of ving requires so little effort as the new Pierce-Arrow. The wheels seem to know the road, and the car follows with eager alertness of the thoroughbred. It is the nearest approach to completely effortless driving, and incomparable he silky way it rides. We suggest that you affirm these statements, and soon . . . at the wheel of a new Pierce-Arrow.



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PIERCE ARROW

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spring stuff . . .

new slip-covers . . . new draperies . . . enchanting new fabrics . . . these are the things that spring is made of (in the home)

slip cover for armchair in a trim diagonal imported linen with [illegible] . **35.00**

slip cover for sofa . . . [illegible] tapestry-weave fabric with a looped fringe that is pretty splendid **35.00**

drapery fabric the Crescendo, a new striped material, 100-in wide. The width of the fabric is the length of the curtain . yd **3.95**

prices for these custom-made slip covers are effective in the New York metropolitan district. fourth floor

Fifth Avenue . New York . Shops at . East Orange . White Plains

Lots of ways to cook chicken

CONTINUED FROM PAGE 70

CHICKEN POLENTA (For four)

1 small chicken cut up
1 [illegible] of lean fat bacon ½ inch thick cut 4 inches square
½ onion
1 small carrot
1 or 2 pieces of celery
Salt, pepper
Pinch of allspice
[illegible] of a cup of red or white wine
1 tablespoonful of tomato paste dissolved in a cup of hot water or [illegible] of hot tomato sauce
¾ of a cup of yellow corn meal
[illegible]

[illegible] the chicken. Chop [illegible] put it into a good-sized iron frying pan. Cut the onion, carrot, and celery up fine and add them to the fat. Then put in the chicken, salt and pepper and allspice, and cover the pan. Cook until the chicken is tender, basting with the grease and turning the chicken until the pieces are brown on all sides, then add the wine. When the wine has become absorbed, add the tomato sauce. Cook a few minutes longer until the chicken is thoroughly cooked.

Serve with the polenta, which is made by [illegible] the cornmeal little by little, all the while stirring furiously. Cook in a double boiler for fifteen or twenty minutes and add the salt just before removing from the fire. Dish it by spoonfuls around the chicken, which has been put onto a deep platter for serving. Serve at once. The polenta should be very stiff.

[illegible]

À TOUT FAIRE (For four)

[illegible] squares
[illegible]
10 little white onions
[illegible]
Tablespoonful of beef extract
[illegible] white wine
[illegible]
[illegible]
[illegible]
[illegible] potatoes

Clean and tie up the chicken. Put one onion chopped fine, a large tablespoon of butter and salt and pepper inside the chicken. Brown the chicken carefully in an iron frying pan or cocotte on top of the stove until it is a delicate brown all over. Put more of the butter in an earthenware casserole, add the pork and put the browned chicken in the casserole. Cover it all with a big piece of buttered paper. Fit the lid of the casserole on tight and put in the oven to cook slowly for half an hour.

In the meantime, brown lightly the rest of the little onions and the carrots in the remainder of the butter in a separate pan.

Now take the chicken out of the casserole for an instant and remove the string. Pour the juice in the cocotte through a fine sieve and put the chicken and the strained juice back in the cocotte, add the carrots and onions and the white wine and Madeira in which the beef extract has been dissolved, taste and season and put back in the oven for another half hour to cook slowly.

In the meantime scoop about twenty little potato balls out of some big potatoes, wash and dry them very carefully. Put them into a frying pan with some hot olive oil and fry to a delicate brown and until they are thoroughly cooked. When ready to serve the chicken, put a piece of parsley on top, add the potatoes and serve at once.

ROAST CHICKEN [illegible] AND PRUNES (For four)

Put in the bottom of a roasting pan a cup of melted butter, two or three small white onions cut up fine, and three small carrots cut in tiny pieces, also two slices of lean bacon cut up fine. On this bed place either a whole roasting chicken or four individual baby squab broilers left whole. Salt and pepper them and put in a moderate oven to roast slowly. Baste very frequently. About fifteen minutes before they are ready to serve, increase the heat so that they will brown well. Serve hot with large prunes prepared in the following manner as a garnish to the dish:

Soak extra large prunes, which have been carefully washed, in warm water for two hours. Drain and dry them carefully and wrap each one with a strip of lean bacon. Put in a shallow tin and broil in the oven, turning them constantly until the bacon is crisp.

[illegible] good accompaniment to broiled or roast chicken is a can of halved apricots drained of their juice and slightly sautéed in butter until golden brown. At this point sprinkle lightly with granulated sugar and pour [illegible] tablespoonfuls of the apricot juice over all. Simmer for a minute and garnish the platter of chicken with these.

CHICKEN A LA HIM

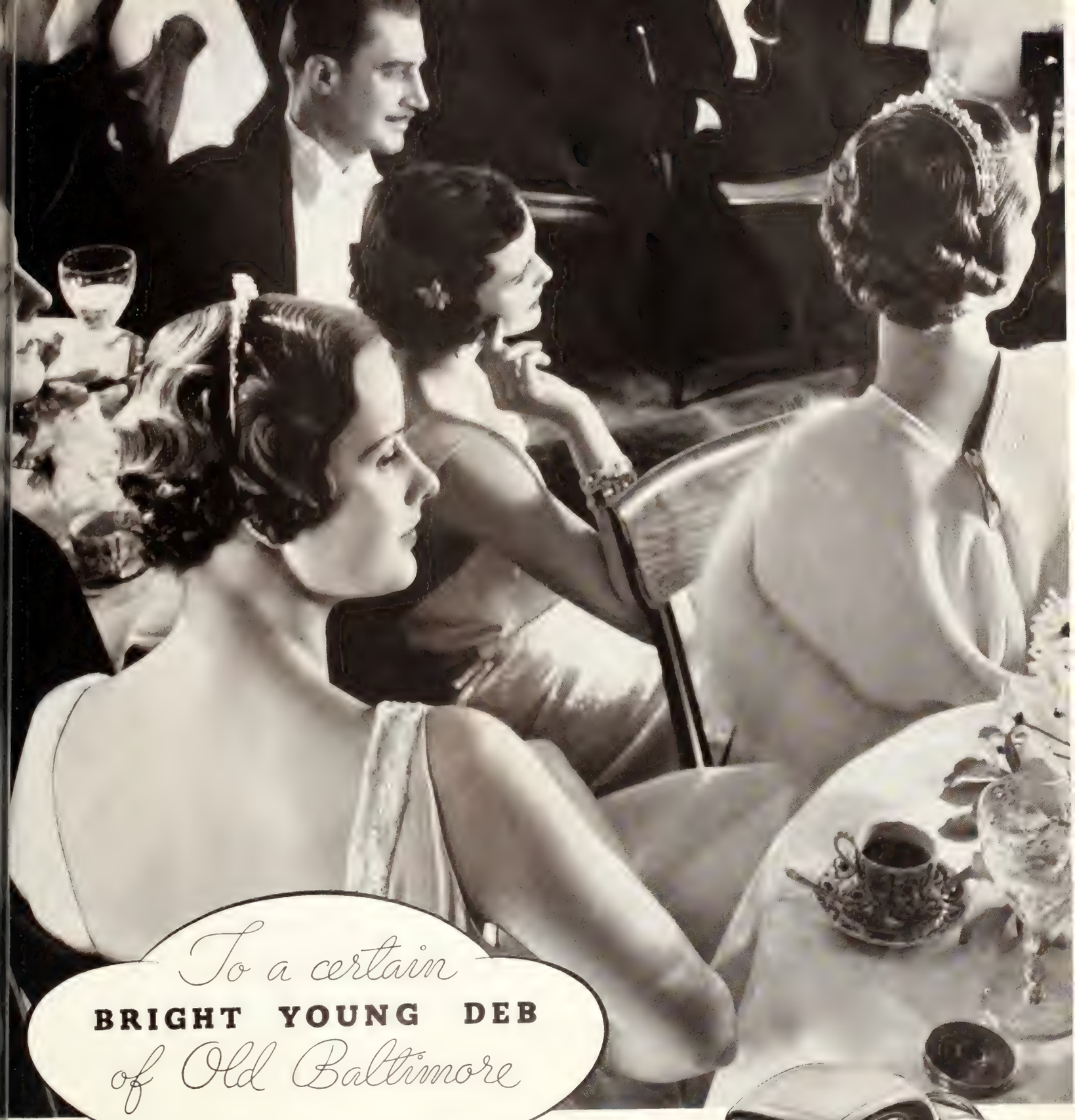
Boil the necessary quantity of rice in salted water for five to eight minutes. Drain the rice and add a handful of raisins, plenty of curry powder to season, a banana cut in slices, and grated orange peel. Stuff the chicken with this mixture and roast in a pan surrounding the chicken with slices of the orange and bacon. Baste with curry water and the juice of an orange.

One may also use wild rice which, when cooked, can be mixed with stale bread crumbs. I believe this is the way I used to do it, but I cannot get wild rice here.

MEXICAN CHICKEN STEW

Clean and fry in lard to a deep golden brown a good sized roasting chicken cut up for frying. Remove the pieces from the frying pan and place them in a deep iron cocotte. In the lard in which the chicken was fried fry two large onions whole and two pieces of garlic chopped fine, add a tablespoonful of flour and as soon as the flour is browned add two tablespoonfuls of tomato paste or sauce and one cup of water. Mix thoroughly, bone and pour over chicken. Add three or four cloves, 1 tablespoonful of vinegar and a cup of sherry, salt and pepper to taste and add a large green pepper sliced in two. Cover the cocotte and simmer the contents until the chicken is tender. About fifteen minutes before serving add a dozen pitted olives and a handful of seeded raisins. Serve in the cocotte or in a deep hot platter.

(Continued on page 82)



To a certain

BRIGHT YOUNG DEB

of Old Baltimore

lthough your presentation at the first of this year's Bachelors' otillons was one among many, you enjoyed a personal triumph of ie first magnitude. Your pictures, appearing first in The Sun nd then in other well-known newspapers, indicate again why altimoreans sing, "Maryland, My Maryland" with such impres- ve fervor. As the scintillating center of your particular circle, e extend to you a special invitation to drive the new Chevrolet. ou see, we had someone very like you in mind when we chose ie smart fittings, developed the swagger lines, and evolved the Knee-Action wheels," that make this personal car unique among hem all. What's more, we don't even ask you to accept our ord as to the new pleasures in store for you. You'll find plenty of our close friends, already Chevrolet owners, eager and anxious o bear us out in every detail.



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"CANADIAN CLUB," happily, is one of those few products known the world over for consistent, unvarying excellence. When Hiram Walker, in 1858, founded this now vast business, he laid down hard-and-fast principles of quality and purity. Those principles have not been changed in 75 years. They are practiced faithfully today, in every process of distilling and leisurely mellowing "Canadian Club"—whose age is attested by the government's official stamp which seals the bottle. Those same principles are your assurance that any product bearing the name of Hiram Walker & Sons measures up to the high standards so evident in "Canadian Club."

Hiram Walker & Sons

WALKERVILLE, ONTARIO · · PEORIA, ILLINOIS

The [illegible] product [illegible] delivery in any [illegible] where the [illegible] sale or use thereof is unlawful

By courtesy of Old Black Joe

(CONTINUED FROM PAGE 60)

age. The floor is laid with old hand-made bricks found on the Plantation.

The bar, of almost extinct curly pine, was found in an old shed. What its use has been in the past, no one seems to know. Underneath it are shelves for bottles and a small refrigerator. The rough unfinished wood of the interior of the bar is stained a deep red, and the shelves, holding bottles and colored glasses, have narrow scalloped wood edges, painted the same cream as the walls of the room. At one side a tiny hand-made copper sink with a faucet supplies water—if that is ever needed. Above the bar hangs an amusing "likker" license, and at each side, brass lamps made by the owner, with red chintz shades.

From scalloped wood valances hang cotton curtains of red, cream, and brown plaid, hung, you will notice, *beyond* the window, that none of the light, nor the colored bottles on the little wood shelves, be obscured. All the window-sash and shelves are stained deep red. On the walls are hung many interesting old papers and documents, Civil War commissions and Confederate bonds in narrow black frames.

A door at the left of the bar opens into a tiny wash room with crude hand-made pine towel rack, shelf and mirror, the walls hung with a copy of old wall paper with scenes from Dickens. The towels are of coarse hand-woven crash with the plantation monogram "H P" in red cross-stitch.

At the right of the bar is a [illegible] closet, and through this the "bar keep" enters, donning a white coat and apron, to dispense his hospitality. The favorite drink here is called "Hamilton Cornpopper."

High shelves on each side of the entrance door hold an interesting collection of steins and old bottles. The old jug lamps on all the tables have liquor-label parchment shades. Old tavern chairs and hand-made tables constitute the furniture.

THE MAIN ROOM

From the tap room into the main room, it is up two steps and down two steps, the stair to the balcony room above rising from this platform.

The walls and ceiling of this room are of old pecky cypress, as are the spindles of the stair and balcony. These were just chopped with the hatchet, and the resulting irregularity adds interest. The walls were painted a deep cream with flat paint, and the ceiling with blue whitewash, neither being allowed to penetrate the holes of the pecky cypress, which gives an interesting texture and contrast with the pine trim stained a warm brown.

The two big beams are old worm-eaten pieces of timber. With a lime wash underneath that eats through the brown stain, their age is intensified. Hanging between the two big beams is an old lumber-cart wheel, found on the edge of the marsh, hung by old chains that were turned up by the plough, when grading around the cabin, and made into an interesting center light in the plantation blacksmith shop.

The two little round windows high above the fireplace were furnished with new glass, the oyster shell of the old wall forming an unusual frame.

The original fireplace opening was eight feet wide, almost the width of the live oak log. A perfect demonstration of the enduring qualities of live oak, the same that Old Ironsides holds in its sturdy hull, can be seen in how little effect the fires of years have made on its lower edge. A chimney in the middle of the cabin was too insecure to be safe, so it was torn down and its big cream-colored, hand-made brick used to rebuild the fireplace, the lovely cream and brown shades toning beautifully with the cream painted cypress walls and brown pine trim and beams.

The mantel shelf was an interesting relic. Taken from an old school-house on the plantation, where it had been used as a bench, it was originally sixty feet long, a perfect piece of old Georgia pine. It was with great hesitation that the owners cut this priceless piece of lumber, but wanting to use and enjoy as much as possible all the old relics, it served the purpose and holds other relics, jugs, candle-moulds, wooden buttermould, and an old clock whose missing works were replaced with an electric movement, the plug hidden in the brickwork. It is an interesting coincidence that the old clock, found in the north, has a picture of a lovely Southern Colonial house set among trees hung with waving Spanish moss.

DECORATIVE FEATURES

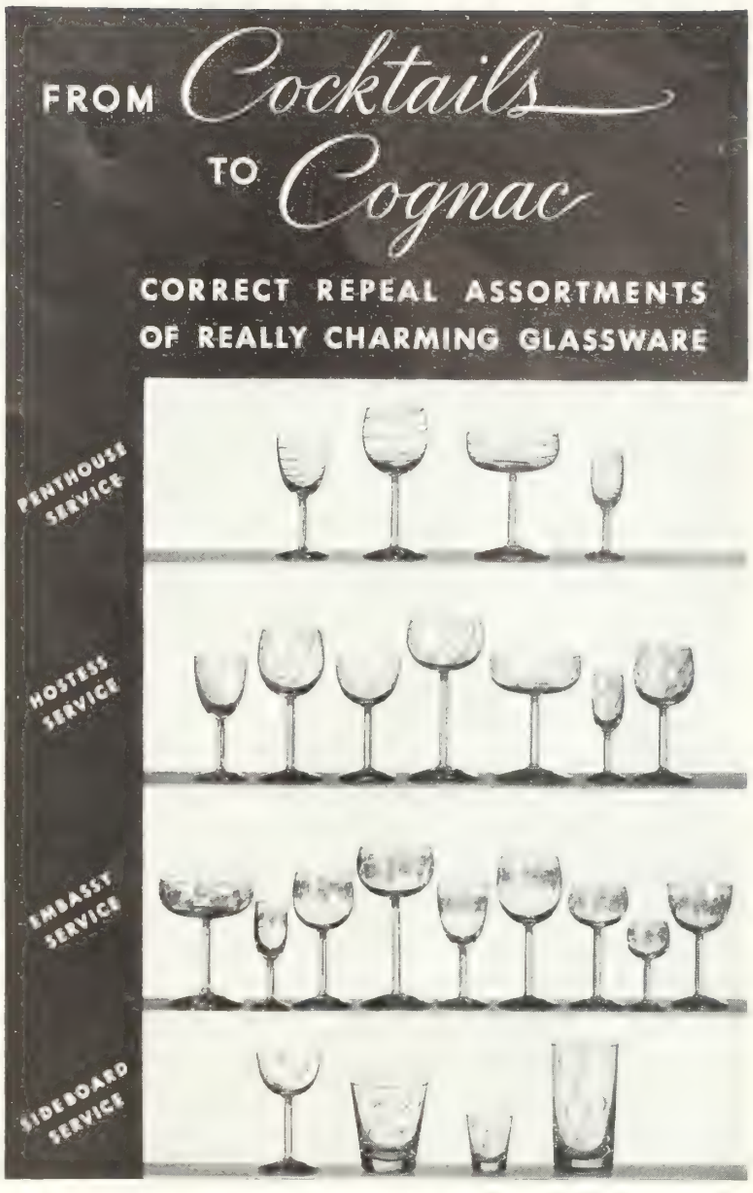
Under the mantel hangs an old gun, an old navy pistol, and hand-cuffs, glinting copper and brass ladles, and an old cattle branding-iron, another treasure that the plough turned up when grading around the cabin. On the hearth are pieces of old kitchen equipment, the big copper coffee-pot giving a glowing bit of color, while showing by its many dents, its hard use in the past. Within the fireplace were built two niches, one on each side, to hold stone jugs just as they did long ago, to age the wine.

The Negro blacksmith made the crane, the "H P" poker, and all the iron strap hinges and door bolts. The bolts are amusing, as they form the letters "H P" when bolted, the bolt being the cross of the letter "H."

Old tin lanterns, no two alike, hang from hand-made nails, but are wired for electric lamps. Above the windows and doors are pine shelves holding old jugs, plates and baskets. A niche under the balcony, its recess stained a deep red, holds a row of very old books and antique "what-nots." This touch of dark red with the same red on the outside of the opened doors, the old red shawl hanging over the balcony rail, the red, brown and cream curtains, the red tablecloth, the red brick floor with its hook and rag rugs with much red in them, gives cheery warmth to the room.

The old brick floor was an interesting problem. It was laid by a "Georgia cracker" mason, using brick from old chimneys, during a two days' absence of the owners who, by the way, were their own architects and decorators from start to finish. He was told to clean the brick before laying it, but with "the cat away" he hustled through his

(*Continued on page* 83)



The four designs illustrated are (from top to bottom) Whirlpool, Celestial, Nectar and Rocket. Each service is available in any of these, as well as in many other designs and colors. Water goblets, tumblers and dinner pieces may be had to match.

penthouse service . . . The customary essentials for correct table service of wines and liqueurs. Penthouse No. 1 . . . (32 pieces) . . . 8 each—Sherry, Claret, Champagne and Brandy. Penthouse No. 2 . . . (48 pieces) . . . a dozen each of the same glasses.

hostess service . . . A satisfyingly adequate stock of glassware for those whose entertainment requirements assume more than ordinary proportions. Hostess No. 1 . . . (56 pieces) . . . 8 each—Sherry, Claret, Cocktail, Rhine Wine, Champagne, Brandy and Wine. Hostess No. 2 . . . (84 pieces) . . . a dozen each of the same glasses.

embassy service . . . For the occasional dinner of exceptional formality. Embassy No. 1 . . . (72 pieces) . . . 8 each—Champagne, Brandy, Wine, Rhine Wine, Sherry, Claret, Crème de Menthe, Cordial and Cocktail. Embassy No. 2 . . . (108 pieces) . . . a dozen each of the same glasses.

sideboard service . . . Standard equipment for every home. Sideboard No. 1 . . . (32 pieces) . . . 8 each—Cocktail, Old-Fashioned Cocktail, Whiskey-2 oz., Highball-10 oz. Sideboard No. 2 . . . (48 pieces) . . . a dozen each of the same glasses.

Write for our book on Correct Wine and Table Service. Fostoria Glass Co., Moundsville, W. Va.

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THE GLASS OF FASHION

STRAHAN WALLPAPERS



STRAHAN NO. [illegible] "WHITTIER'S TREE"... [illegible]

No More *Dinginess* in your Home

Rugs can be shifted. Pictures and furniture can be moved from room to room. But wallpaper stays where it is—you must choose it skillfully in the first place.

Begin your choice by saying "Strahan" to the salesman. This means that nine-tenths of your selecting has already been done for you. The Thomas Strahan Company's working motto is: "Not how many designs, but how good!" Every roll which bears this name is in good taste and worthy of your choice.

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18th Century Italy went to bed in these

(CONTINUED FROM PAGE 56)

Hepplewhite's designs picked up these simpler models and added graceful, instead of complicated, curves to the general outline. Sheraton's designs were almost as bad as Chippendale's, but he invented the idea of beds made in two separate compartments, included under a single head or canopy, from which the "twin-beds" of today are derived.

During the period of Louis XVI, the canopy and the heavy draperies gradually disappeared, the beds, during this reign as well as in the following years of the Empire style, assuming the lines and proportions that are still common today.

Of course all this pomp and magnificence had its effect on provincial furniture, but to a continuously decreasing degree, as measured by the distance from the source of original invention—Paris. In Italy, amongst the very wealthiest class, the beds differed from the French only in slight details that could be attributed to the individual taste of the patron ordering a matrimonial bed, as they were and still are called, from his cabinetmaker. Cardinal Accaiuoli even went so far as to have a most spectacularly landscaped grotto, built of papier-mâché rocks, constructed in his bedroom, so that callers, when he chose to receive them, could discover him in the rôle of a hermit. But then, this was only when one of his simpler moods was upon him.

The Italian provincial beds did not partake of the theatrical phase, but clung simply to the past. They were built in walnut solidly and plainly along the earlier lines of the Louis XIV beds.

Some of these walnut beds have bench-like chests built around them upon which one could sit while undressing and in which extra bedding and linen might be stored. This idea was far more practical and attractive than the French scheme of a balustrade about the bed, which served to keep the crowd at a distance from the noble occupant when he or she, as the case might be, received callers—a fashion that was introduced at this time [illegible]

GENERAL DETAILS

Slender posts at the four corners were not, by any means, always of wood. Sometimes delicate wrought-iron posts, shaped like spindles or fluted like columns, were employed. These were often further ornamented by polished brass urns or finials surmounting them at the point where they supported the canopy, now much diminished in size and quite simplified in line.

Painted beds were usually designed along the general lines of the later Louis XV mode, especially in the northern districts around Genoa, Turin and Venice. Here French influence predominated throughout the entire 18th Century and, as a matter of fact, still does to this day. Further south, wooden beds without canopies and posts, painted in simple floral designs and quaint country scenes, came into being along toward the middle of Louis XVI's reign. Marbleizing was also used to great effect on side rails, headboards and foot.

The Empire beds followed the French style closely, the same points being true with beds that have already been made in reference to sofas, commodes and other Empire pieces. Only in rare instances were they constructed in mahogany, as the Italian walnut undisguised was the more popular wood. While the color of the mahogany seemed to be an essential element to the cabinet-maker, various woods painted and grained, in imitation of mahogany, were used. Ormolu, an important feature of the Empire style, was almost always carved in wood and finished in parcel-gilt; in some instances, however, the sphinx head and feet and the laurel wreath were of brass, imported from the French brass craftsmen.

One type of bed, quite common to the Italian countryside, and indigenous to Italian soil, was the bed spring built on a rectangular frame set on four plain legs, like the studio couch of today. This was set against a headboard fastened to the wall. The headboard was cut out in accordance with the Baroque lines of the Louis XV period or simple geometrical lines of the Louis XVI period, padded with wool and covered with silk, brocade or satin damask. To finish it off, a wood moulding was customarily used to frame this headboard, if a rich braid had not already been thought of by the local upholsterer.

ILLUSTRATED EXAMPLES

The photograph at the lower right corner of page 56 shows a bed of the transitional period made entirely of Italian walnut. The frame and springs are concealed by the continuous bench-like chest that surrounds and is a part of the bed. These chests were originally designed to hold the changes of linen, extra pillows and covers that belong to this particular bed, just as they were so specifically mentioned in the will of the Earl of Arundel in 1392. This bed is now owned by the Marquis Peruzzi di Medici.

The bed at the top of page 56 is a delightful example of Italian early 18th Century work, using the simple arcade motif for the head and foot. The arch supported on columns is universal in Italian domestic architecture. You find it used for loggias, cloisters and the palace courtyards.

The posts of another bed in the villa of the Marquis Peruzzi di Medici, near Florence (also shown at the bottom of the page), are made of fluted iron with brass finials supporting a canopy much smaller in its proportions than those of the previous century. All the furnishings of this room are provincial Italian 18th Century from the Sheraton type commode and Empire mirror to Louis XVI armchair and cane-seated side chairs, that combine features of both the French and English cabinetmakers' designs.

The very simple Louis XVI bed shown on page 56 is of rustic origin and is painted a soft blue-gray. The scene on the headboard, although naïve in technique, is full of charming color depicting peasants at work. The draped swag and tiny garland,

(*Continued on page* 88)



Silver tray from Abercrombie & Fitch; frosted glasses and bar glass from Bergdorf Goodman. Ready: a "Perfect" Cocktail — 1 part gin, 1 part M. & R. Italy, 1 part M. & R. Dry, green olive, lemon peel.

Like using a GOLD TOOTHPICK *at the table,*

SWEET COCKTAILS *are no longer quite the thing*

• The Nineties had its revolting little gadgets (you could buy a dandy, solid gold, for $25)—but prohibition had its sickly-sweet cocktails. By comparison, the toothpicks were a triumph of social finesse. Both offended the guests' sensibilities. But the cocktails did a *complete* job. They went deeper.

They're disappearing fast, thank goodness—those vicious liquid-heartburns. People are going back to civilized cocktails —Martinis, Manhattans—cocktails made of vermouth.

Why vermouth? Because it fills the true purpose of a cocktail: to stimulate the appetite. Doesn't dull it as sweet drinks do. It is tart—tangy. And delicious. Sends you to the table with an alert palate. Try it in a cocktail—if you like cocktails—or as an apéritif, straight. You'll want both kinds, Italy and Dry (Green Label). Then you'll realize why vermouth is considered one of the greatest of all drinks.

Of course we mean Martini & Rossi Vermouth which for generations has been the standard all over the world. Ask your favorite dealer for a bottle or two of each kind.

Note: *There is a widespread impression that sweet vermouth is made only in Italy and dry vermouth only in France. This is not the case. We make an excellent dry vermouth called "Dry" as well as the famous "Italy" vermouth.*

MARTINI VERMOUTH
AND ROSSI

IMPORTED AND GUARANTEED BY W. A. TAYLOR & CO., N. Y.

OTHER WAYS TO DRINK VERMOUTH
All are good

MIXED VERMOUTH:

Most people prefer straight vermouth to sherry as an apéritif. Most popular proportion: ½ "Italy," ½ "Dry." Serve in cocktail, sherry or miniature highball glass.



VERMOUTH CASSIS:

One part Martini & Rossi "Dry" Vermouth, one-half part Creme de Cassis (black currant cordial), add seltzer as desired. Exceedingly popular in Paris. A grand, mild, long drink.



"AMERICANA BIANCA"

A drink widely used throughout Italy. Fill glass ⅓ full with "Italy" and "Dry" Vermouth—half and half. Add several drops of bitters and a slice of lemon peel. Add seltzer as desired. No ice.



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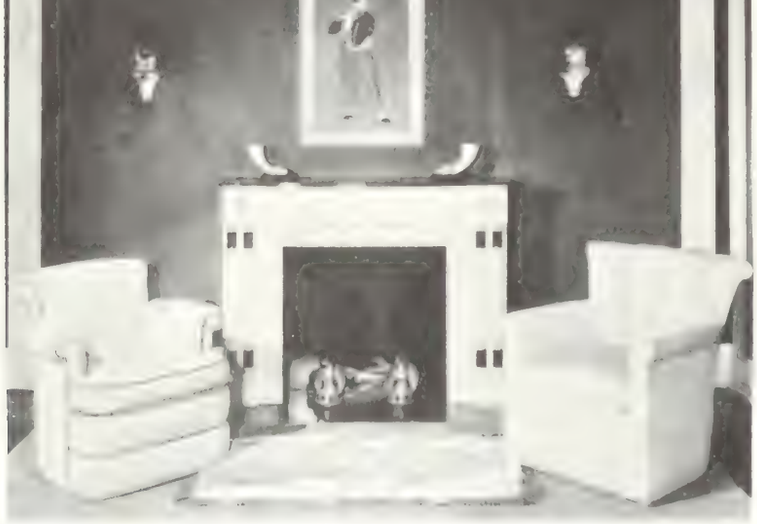


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SEELER BUILDING, GRAND RAPIDS

Rose success begins in the soil and roots

(CONTINUED FROM PAGE 39)

No. 1 is largely exhausted, it is placed at the bottom where it is out of reach of the root system. With some good cow manure mixed into it, it will rehabilitate itself for future use.

Old layer No. 3 becomes new layer No. 2 because it is not quite prepared to be surface soil. In this middle position it will acquire some of the benefits of cultivation and subsequently will be ready to assume the top position when necessity arrives.

Old layer No. 2, having gone through the process explained in the previous paragraph, assumes the duties of topsoil with full vigor.

Rose beds thus prepared must be let to settle at least eight or ten weeks before any planting can be done. During the settling time well rotted cow manure, in the ratio of one cubic yard to thirty square yards, is mixed into the new topsoil. Lime also is added in the ratio previously mentioned.

This procedure of transposing the layers should be repeated every twelve or fifteen years, which will prevent the soil from becoming tired of Roses.

As mentioned before, subsoil is necessary if Roses are to thrive. It quite often happens that we find only a thin layer of good earth on top, and sandy soil beneath. In that case we must make our subsoil by mixing in some good organic matter.

[illegible]

Planting should be undertaken in only two periods of the year: late fall and early spring. It is my belief that fall planting is best, anywhere. Roses reach a dormant stage in late fall, and all commercial nurseries are then digging the plants either for sale or for winter storage. The Roses not sold in Fall are dug, not because they must be stored over winter, but because very often it would be impossible to dig them in time for spring shipments. It is always advantageous for any plant to be set out as soon as possible after it has left the soil for purpose of transplanting.

While the branches are in a dormant state during the winter months, the root system is active at least to some degree. This activity prepares the plant for the first real sign of spring. It results in the formation of small side roots, which are the actual feeders of the plant. When spring comes the roots of fall planted Roses are ready to furnish nourishment as soon as the branches are ready for it.

However, if necessary, we can plant in early spring, as soon as we are fairly assured that the real winter frosts are past, and no later. Late spring planting is always rendered risky by the sap flowing through the plant. While modern science has made it possible to retain the dormant state in Roses for quite a long period in the spring, it is not Nature's will.

Rose plants must be field grown and budded—not grafted. As to age at purchasing time, it should be at least two years. I am stressing this point particularly since Rose plants which grow on their own roots and others which are grafted and have their origin in greenhouses are sometimes offered for sale. Both kinds will ultimately lead to disappointments and to the wrong belief that Roses cannot be grown successfully in this or that section of the country.

The Rose plant, while representing a unit, is really composed of two distinct parts: the root system, which is that of a wild Rose or a hybrid of such, and the branch system. Each of these two parts has a definite function. The root system is the source of supply, while the branch system must produce leaves and flowers.

For reasons never made clear, information has been given to the effect that the budding point—the knobby swelling at the upper end of the root neck—should be planted two or three inches below the ground surface. In my experience, following such advice means that at some time during its life one or two branches of the plant will die. Dead wood must be eliminated, as an aid in prevention of diseases. Deep planting will not permit you to eliminate this dead wood completely: the best you can do will be to cut it off at the surface level, thereby inviting disease below the ground level.

In planting Roses of any kind never prune any of the roots except when one has been broken or bruised in shipment, calling for a clean cut just above the injury. Before actual planting prepare, in a good sized pail, a mud mixture just thick enough to cling to the roots without running. Take not more than six Rose plants at a time and dip the roots up to the budding in this mixture; then place them under some [illegible] to keep the mud from drying while you proceed with the planting.

This little extra precaution will keep the mud in condition to absorb soil moisture quickly and relay it to the roots. This is especially important in spring planting. On the other hand, if you let this mud dry before planting your Roses it will form a crust around the individual roots and check any quick flow of moisture. Always stir the mixture to keep it thick, and as soon as it starts to lose body add more earth and a little water.

SETTING THE PLANTS

Make certain that the hole is deep enough to permit the longest root to go straight down; never bend any root to accommodate it to the size of the hole. This may seem an unimportant item but it is vitally important and tends to carry the Rose plant a long way toward real success.

When the root system is well spread in the hole, the latter is half filled with fine earth. Then take hold of your plant at the budding and proceed to shake the root system in order to work the earth between the roots, subsequently filling in some more earth and giving two treads with your foot. This will pack the earth around the root system. This treading is done lightly, not with the pressure of a steam roller. If Roses are planted during heavy rain, refrain from treading, as under such circumstances it would compact the soil too firmly.

Roses planted in the fall are not pruned until spring, while those planted in the spring are pruned immediately. Fall set plants should be mulched with earth before real winter sets in.

Once a mill stream



A NEW dam below one already in existence made a splendid naturalistic lake from an old mill stream running through the estate of C. J. Voorhis at Long Ridge, Stamford, Conn. New dam is shown at the left

MANY years ago the vicinity of this placid pool was a scene of great activity. The stream which feeds the pool at that time furnished power for a grist mill located on one bank and a sawmill on opposite side





To the left is a view of the old dam. Examination of this prior to the building of the other one disclosed in front of it part of a log dam, that had evidently been built in Colonial times, with some huge logs still intact

PUBLISHERS' PHOTO SERVICE



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Sunset tints in Evening Primroses

(CONTINUED FROM PAGE 65)

expand suddenly. Little need be said of this Common Evening Primrose as few will wish to grow it in their gardens. In reprisal for the many weeds sent us by the Old World we have bestowed upon it at least the Common Evening Primrose, and that so long ago that Parkinson (1729) notes its primrose color and its primrose odor, and says it was imported from Virginia. Reputed hybrids of this biennial species that long grew in my garden (they self-sow freely) are *Oe. lamarckiana* (*Oe. biennis grandiflora*), taller of stature and with larger moons, unknown in a wild state, and *Oe.* Afterglow, a quite striking form whose wide yellow flowers are set off by scarlet calices. Both of these are well worth growing in a semi-wild portion of the garden and make of the coming of evening a quite spectacular event where they are congregated in large numbers.

[illegible]

An attractive low-growing, rosette-forming plant from the Southwest is *Oe. brachycarpa* (*Lavauxia brachycarpa*). The leaves are narrow and somewhat hairy and the flowers rising in a succession from the neat rosettes are about four inches across and delicately fragrant. This has proved with me a reliable hardy perennial species, and is valuable for dry, sunny, lime-impregnated slopes in the rock garden.

Oe. [illegible] *tosa*), the Tufted Evening Primrose, or Cowboy Primrose as it is sometimes called, as I know it is a biennial (occasionally proving perennial) growing about nine inches high, with slightly downy leaves, narrow and pennatifid, the flower buds long and pointed and opening at sundown through June and July into wide, white silken blossoms almost or quite stemless but raised above the foliage on long perianth tubes. It is one of the loveliest flowers I know and has the added grace of exquisite fragrance. As it matures the flower flushes and by morning is quite pink and faded. "A curious feature of the flower," notes Mr. Dykes, "is the prominent four-pointed stigma and the abundant yellow pollen which hangs in threads from anther to anther." I have not found it a reliable stayer in my climate though it may roam far and wide for a time. But no lover of the beautiful should live without at least making the acquaintance of this plant.

Closely allied to it are *Oe. marginata* and *Oe. eximia*. The Kew Hand List and other European authorities refer both of these species to *Oe. caespitosa*, but American botanists give them a separate identity. When I have ordered seeds or plants of any of them I have always received the same lovely thing. Right or wrong, I am satisfied with it. Rydberg gives the locale of *caespitosa* as dry hills: Sask.-Neb.-N.M.-Mont.; of *eximia*, hills and banks: S.D.-N.M.; of *marginata*, on hills: Ida.-Colo.-Utah-Oregon. So the exact identity of your plant is probably determined from the locality from which you (or its vender) derive it. It is distinctly a species for a dry plain or hillside in the rock garden.

Oe. clutei, a new species discovered in Arizona by Willard Clute, I have not grown. It is reported a biennial, making a large rosette of leaves the first season and in the second throwing up a four-foot stalk flanked by lesser stalks and bearing in quantity yellow flowers four inches across that open out flat. No doubt a desirable plant and one of which seed is to be had.

A group of good hardy perennial kinds for the borders comprises *Oe. fruticosa* (*Kneiffia fruticosa*) and its varieties *major* and *youngi*, and *Oe. glauca* (*Kneiffia glauca*) with its varieties Fraseri and Eldorado. These are anybody's plants, hardy, spready, gay in their bright yellow summer blossoming and happy in any sunny border. *Oe. fruticosa* belongs to the Carolinas and the region out through Ohio, Michigan and Idaho. Its height is about eighteen inches, erect and stocky, and the calices and outside of the tube and the stem are tinged with red, which in the improved forms is accentuated and adds much to the showiness of the plants.

Oe. glauca belongs to the mountains of Virginia, Kentucky, etc., and a good deal resembles the foregoing save that it is somewhat less in stature and the leaves are glaucous. The variety Eldorado is said to be semi-double and a little taller than the type but I have had no experience with it. Like all the others of this group it is subshrubby. All these *fruticosa* and *glauca* forms are day-flowering and make a most attractive showing for several weeks in the summer. No plants could be more easily grown.

Then we have *Oe. missouriensis* (*Oe. macrocarpa. Megapterium missouriensis*), the Ozark Sundrop, another yellow day-flowering species of importance for the edge of a sunny border or the rock garden. The plant is somewhat lax and trailing, the leaves bright green and narrow, the flowers wide yellow suns that continue to materialize all through the summer. This plant belongs to the limestone cliffs and barrens of Montana to Nebraska, Colorado and southward. It is a good subject for the rock garden for the plant is no more than nine inches high though it has a considerable spread. In any case it keeps its neighborhood blossomy until well into the autumn. It requires full sunshine and a well-drained soil.

A REAL PIGMY

Oe. pumila—or so I know it—is a little species with the smallest flowers of the genus, only a few inches tall, a trifle weedish in appearance but yielding a succession of day-flowering, yellow, penny-sized blooms all through the summer and fall. Its flat rosettes occupy little space and it may be given a place in some sunny, sandy locality for the sake of its continuous bloom.

And now we come to three of the beauties of the race with which we must bring this discourse to a close, though we have hardly touched the fringes of the garment that is, or was, Oenothera.

From Montana west and south we derive *Oe. speciosa* (*Hartmannia spe-*

(*Continued on page 82*)



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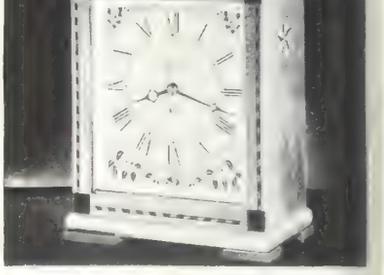
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Sunset tints in Evening Primroses

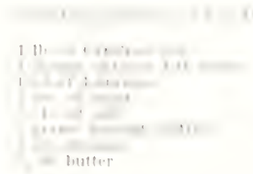
(CONTINUED FROM PAGE 80)

of the first plants to teach me that one can have too much of a good thing—for it is a plant of hungry ambition. But it is lovely. Somewhat shrubby and growing laxly erect to a height of about fourteen inches, it clothes itself in somewhat hairy leaves and a gossamer flutter of white blossoms about three inches across that are delicately fragrant at night and make the characteristic change to pink before twenty-four hours are out. It is a day-bloomer and never fails to evoke admiration from those who see it. A pink-flowered form offered as *rosea* or *rubra* is said to be more compact in habit. Give it a soil sandy in quality and full sun and you will satisfy all its needs.

Oe. tetraptera (*Hartmannia tetraptera*) is a night-blooming biennial of great charm with white, thin-textured flowers opening punctually at sundown. I grow it in the rock garden where it self-sows freely but never attains the twenty-two inches allowed it by authorities, nor is it fragrant. Dr. Bailey gives as synonyms *Oe. childsi* and *Oe. sarrasini*, and says it is found wild in Arizona and Texas, as well as in South America. It blossoms from midsummer until well into the autumn.

Tried for the first time this past season, and proving to be a most lovely thing, is the Desert Primrose, *Oe. tricocalyx* (*Onogra tricocalyx*). It is biennial or at best a short-lived perennial. Seeds started in a coldframe in December, 1932, flowered all through the summer and autumn of 1933. On a plain of the rock garden it proved rather an ungainly plant in habit but when the immense fragrant white flowers began their evening performance any lack in grace was forgiven it. The flowers are of silken texture and filled at the heart with golden stamens. Dr. Ira Gabrielson says, "From the Dalles of the mighty Columbia eastward, the sand dunes and cliffs alike are banked knee-deep in tangled masses of this fragrant Evening Primrose." When I covered the garden late in the autumn some plants seemed to have disappeared, others were still showing points of growth. I do not yet know what the winter will do to them, but as it blossoms so readily from seed sown the same season any one may enjoy this exquisite newcomer.

Lots of ways to cook chicken



If dinner is to be at eight-thirty, the rice will have to be put to soak at seven o'clock in the morning. First wash it three or four times, rubbing it between the hands and changing the water each time. Next soak the rice in tepid water, letting the water stand three inches above the rice. Pour the half pound of salt on the rice and let it stand until six o'clock at night.

Into a two-gallon caldron pour six quarts of water and let boil. As soon as it boils pour out slowly and with care the water in which the rice has been soaking. Empty the rice into the boiling water and increase the heat. As soon as the water boils again remove the cover and stir the rice with a flat spoon. Then replace the lid and let the contents boil up again. Repeat the stirring process three times. Next drain the rice in a sieve, shaking it to remove all adherents of salt and starch. Now melt a quarter of a pound of butter by pouring a large cup of boiling water on it. Pour half of the melted butter into a gallon caldron and gently empty the rice into the caldron in such a way that it will spread uniformly without sticking together in rice balls. Place the caldron in a hot oven. Close the oven and after five or six minutes see if the caldron is hot; if it is, bring it out gently and pour the remainder of the melted butter over the rice and replace in the oven. Now reduce the heat until the caldron gives a hollow sound when rapped with the fingers. This will indicate that the rice is sufficiently cooked.

To prepare the almonds, boil them for a few minutes until the skins fall off and the meat becomes white. Cut into four quarters perpendicularly.

Next remove the white part of the orange peel to such an extent that both sides of the peel are of the same color. Then cut the peel into long thin strips. These should be boiled in two waters to remove all bitterness. Then strain.

Mix the almonds with the orange peel and boil in a syrup of sugar for ten minutes. Strain and keep in a warm place until needed.

Begin boiling the chicken very slowly at 3:30 P. M. Boil until the skin and bones detach themselves from the flesh.

Warm the saffron to remove all dampness and pound it to a powder in a mortar, after which dissolve it in 3 tablespoonfuls of cold water.

In serving, one-half of the rice should be taken from the caldron and mixed in a bowl with the orange peel and almonds. Over this sprinkle three tablespoonfuls of saffron water to color well; now pour over it about two tablespoonfuls of melted butter. Next remove the remainder of the rice from caldron and dish it up ready for the table. Place the chicken, from which the bones and skin have been removed, on top of the rice.

Top the whole with the remainder of the rice which has been mixed with the almonds and orange peel and saffron and serve at once. This will make a delightful and pleasantly flavored dish.



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(CONTINUED FROM PAGE 73)

ob and the result was a very greyish ooking floor. Scrubbing it with muriatic acid only ate the cement and oughened it. A scraping machine that as called in did not clean the cement own to the warm soft red that was anted. So, five different shades of d and brown stain were mixed, and ve men, each with a pail of stain, ainted each brick, skipping around avoid regularity and carefully avoiding the cement between the bricks. his done, each brick was shellacked parately to avoid brushing the color nto the cement. When this was dry, e whole floor was given a coat of hellac to hold the cement joints that id been eaten by the acid, then waxed nd the result was perfect. The texure and appearance of the old brick id not been lost, and the floor was warm, glowing color.

The furniture is an interesting colction of different periods. Old family ieces found in a grandmother's attic ith a few added pieces bought here nd there make up the collection. gged pine bench that had been covred with layer upon layer of paint, hich had to be removed, the wood leached, stained, and waxed. The ne thing had to be done to the small hest of drawers that was bought in second-hand store of a small southern own [illegible] remained of ideous green paint disclosed its lovey old pine. On it rest an old family lbum and a basket woven by the Neroes from marsh grass. Another exmple of the very good basket weaving the Negroes of these islands is a ay on the shelf beside the books and nother on the corner-cupboard.

The prize possession of all is this rner cupboard by the fireplace, which as been in the family for so many ars that no one knows where it came om. Many different kinds of wood re in its construction, put together ith wooden pegs. Connoisseurs of ntique furniture have been unable determine its origin, and have deided, that, if it did not come from urope originally, it was made in this untry by a European cabinet-maker, sing his odds and ends of wood to mbellish, according to his own ideas, he main structure of walnut. Many urs of patient labor must have been onsumed in its building, for its whole utside surface is almost completely covered with applications of the different woods—mahogany, cherry, maple, ash, in designs no two alike, that are carved in an almost unbelievable number of different patterns. The elaborate tassel motif in the upper corners, as well as some of the other designs, causes one to suspect a Scandinavian origin, but as yet no one has been able to identify it.

In direct contrast is the pine pewter cupboard standing near it. Plain, square, practical, its only embellishment the collection of early American glass, old plates, brown glaze pitchers, and pewter candlesticks on its shelves, it mutely depicts the sturdy, simple qualities of our American pioneers.

On its top stands another interesting Southern relic, a large jug, dug up on the General Bull Plantation in South Carolina, its origin also a mystery. Expert potters, examining it, have been unable to determine its origin. Impressed on the top of the bowl, opposite the handle, is a design, apparently Aztec, but the Aztec and Spanish pottery had no glaze, and this jug has a lovely old glaze.

Back of the cabin a roughly-built pergola, paved with old hand-made brick, holds pink and white Cherokee Roses and purple Wisteria, and overlooks the river and "Marshes of Glynn." It was not built entirely across the side, as there will be a kitchen and bedroom wing added "if, as, and when." It will then be a delightful little guest house, catching the cool breezes from marsh and river, and giving unobstructed view of the glorious Georgia sunsets.

A rather interesting little old place, after all, that houses many a jolly party of plantation guests, with its old extension table stretched out, covered with a red checked tablecloth, a buffet dinner served in wooden dishes and old pewter, its centerpiece an old castor flanked by milk, glass, celery holder, and spoon holder. With old plates and bone-handled cutlery, the guests serve themselves to an old-fashioned dinner of sausage (broiled in the fireplace), grits (no Southern table is complete without grits), peas, carrots, cabbage and tomato salad, all from the plantation fields, corn bread, and apple butter, and lemon pie for dessert. A steaming pot of coffee on the hearth, and "what will you have" from the bar.

Flowers for white gardens

BULBS

Snowdrop (*Galanthus nivalis*); Single Roman Hyacinths.

Tulips: Albino, Carrara, Miss Blanche, Themis, White Duchess, White Ensign.

White Checkered Fritillary (*Fritillaria meleagris alba*).

White Grape Hyacinth (*Muscari botryoides alba*).

Narcissus: Alice Knight, Beersheba, La Vestale, Mrs. Ernest H. Krelage, Watteau, W. P. Milner, Evangeline, Hera, Mrs. Langtry, Queen of the North, Madonna, Poetaz Medusa, Poeticus Snow King.

Lilies: *Candidum, speciosum album, [illegible] macranthum.*

Summer Hyacinth (*Galtonia candicans*).

White Autumn Crocus (*Colchicum autumnale album*).

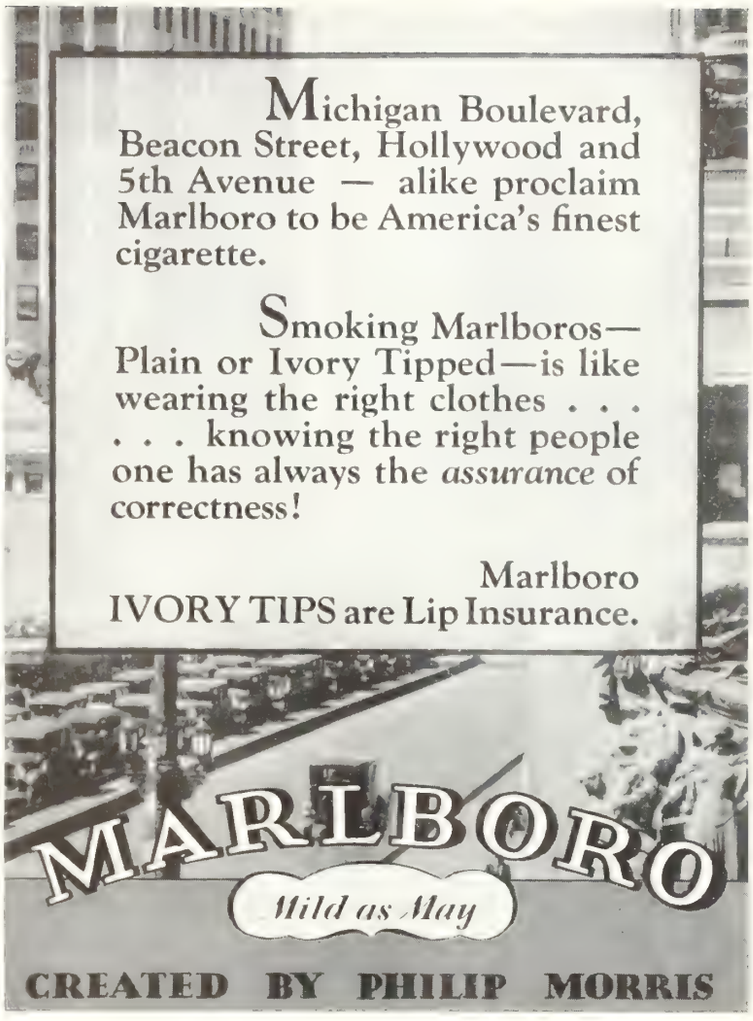
HERBACEOUS PERENNIALS

Alpine Rockcress (*Arabis alpina*); White Creeping Phlox (*Phlox subulata alba*); Hardy Candytuft (*Iberis semperzirens*).

White Iceland Poppy (*Papaver nudicaule alba*).

White Tufted Pansy (*Viola cornuta alba*).

(*Continued on page 91*)



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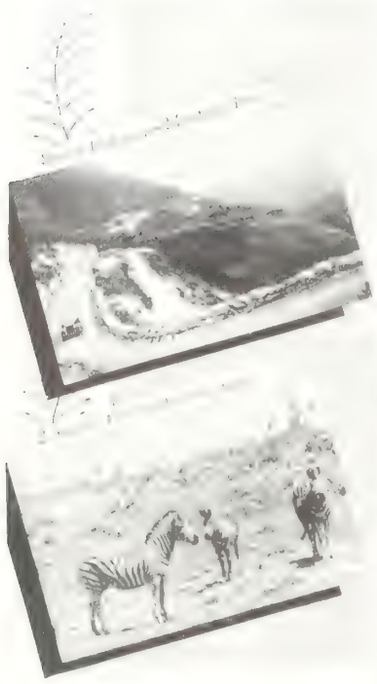
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The Lilac line-up

(CONTINUED FROM PAGE 29)

[illegible] The old Lilac color is still charming. We want the new kinds, of course, and I am writing this article to urge that they be planted much more freely, but I beg of my readers in doing this not to drop out of their gardens a shrub as lovely as the common purple Lilac.

The common white Lilac is, however, a horse of a very different color. Don't waste your time planting what the old nurseries used to call "the old and beautiful white Lilac." It was old and it was a Lilac but today it cannot fairly be called either beautiful or white. The color is far removed from the pure glistening white of the newer kinds. In fact its only good quality is its rapid [illegible] quality for it becomes very leggy and bears its flowers rather sparsely and at the top only. If you must have quick height in a garden why not plant Lombardy Poplars and be done with it?

[illegible]

We can part with the old white Lilac without any tears, for there are many white varieties to take its place. Old collections featured *Alba grandiflora*, Marie Legraye and Frau Bertha Damman. They are much better—in fact, they are first rate Lilacs—but why [illegible] still better ones like Mme. Florent Stepman, Princess Alexandra or Reine Elizabeth can be had? These three are deservedly great favorites among Lilac growers. Plant them if you have room for five single white varieties. If you have not, leave them out also and plant the two that I consider the best of all, namely, Mont Blanc and Vestale. It has been reported that the great Lemoine once said in public that he considered Mont Blanc his masterpiece. I [illegible] as he is ever made any such remark in public or even in private. But I do know that he feels a very special pride in this variety, a pride that is justified by its record in the gardens of many countries in the eighteen years since he sent it into commerce.

There certainly are enough single whites to choose from. The doubles (for those who prefer them) will be dealt with later. Before going on to the other colors, may I suggest that in a collection many more plants of white are needed than of any other single color? White Lilacs give life to the blues, pinks, reds and purples. Plant them generously.

True shades of blue, pink, red or purple are not to be found in Lilacs at all, for all the flowers referred to under these colors still have tinges of the Lilac color that gave the Lilac its name. They are really variations on a central color scheme and these variations are almost endless. A few of the most distinct in each color class are here picked out for reference. In the blue shades, for instance, Bleuatre, an old French variety, and President Lincoln, a seedling of the late John Dunbar of Highland Park, Rochester, seem to be about the bluest. Decaisne and Maurice Barres are also in the blue side of the scale. On the pink side are Lovaniensis and Macrostachya, both of which have been popular in gardens for over eighty years—nothing new about them. Even the deepest and pinkest of the pinks, Lucie Baltet, has been in commerce since 1880 and is still but little known in this country.

Continuing into darker reddish magenta shades we come to one of the finest of all Lilacs in size of flower, size of spike, poise, reliability of flowering and all the other good qualities, Mme. F. Morel. The French nurseryman Morel named this for his wife over forty years ago and it still passes as a novelty in this country where a 1933 motor car is already out of date! From the reddish shades up to purple we may choose between Congo, Marceau, Reaumur, Philemon, Volcan, Ludwig Spaeth and Monge, a long list, all slightly different and all good. No one can tell you which you will like best, for personal taste is not a matter of rules or percentages, but any one of them will give satisfaction for only well tested kinds that are good growers are included. All the varieties mentioned are single and on the whole I prefer the singles to the doubles. Many people, however, prefer the doubles and certainly they are more spectacular and have the very important advantage of lasting rather longer and thus prolonging the season.

Among the double pure whites, Jeanne d'Arc and Miss Willmott are undoubtedly the best in general commerce. In creamy white Mme. Casimer Perier and Mme. Lemoine are fine but are, I think, outclassed by the newer Edith Cavell. I still have a great fondness for Virginité, an old and dwarf white with pink in it and a flower unusually fragrant even in this uniformly fragrant family.

[illegible]

The bluest double variety I know is Emil Gentil, but many other varieties are bluish and among these may be mentioned Olivier de Serres, Pres. Grevy, Pres. Viger and Rene Jarry Desloges, the last named a great favorite of Mr. Havemeyer.

In the common lilac shades Henri Martin and Thunberg (the latter extremely late) are fine, while on the pinkish side there is a wealth of varieties. To choose between Belle de Nancy, Mme. Buchner, Montaigne, Pres. Fallieres, Leon Gambetta and Waldeck Rousseau is a matter of personal choice again, for all are so fine. In a small collection not more than one is necessary.

In deeper lilac into magenta and reddish purple Paul Thirion stands out supreme. Pres. Loubet is very fine also and Georges Bellair can be added for its compact growth. I do not care to recommend any deep double purple.

All the above are what may be called "sure fire" varieties. They belong to the classes of plants that the late Prof. B. M. Watson of the Bussey Institute used to extol as having "No ifs or buts about them." But I am happy to say there are a growing number of American gardeners today who have not the timorous fear of adventure which in the past held back hor-

(*Continued on page* 87)



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BALSAM WOOL

Plants from the High Olympics

(CONTINUED FROM PAGE 41)

Angeles, a constant succession of pictures and new delights greets the climber. It was my own good fortune to reach this park once at the height of its glory. It is these occasional lucky days that create the lasting memories about which men delight to talk.

On this particular occasion the weather was good, and the alpine display marvelous in that so many species were in perfect flower at once. Alpine plants are erratic and individual in their behavior, and it is seldom indeed that weather and moisture conditions combine to produce the maximum varietal display.

ROYAL HUMILITY

As my companion and I climbed the trail and broke out of the solid timber, great pinnacles and cliffs of granite towering above furnished the first real thrill. Every crack and crevice in the face of those frowning battlements was glowing with the pale azure blossoms of *Campanula piperi,* the greatest alpine prize of the Olympics. The trail was quickly forgotten as we scrambled hastily about the chimneys, looking over the plants, examining the stiff, dark green rosettes of toothed leaves, and the wide-faced flowers whose pale shimmering blue oddly contrasts with the dull red pistil of the mature blooms. Among them were great mats of the widely distributed alpine Prickly Phlox (*P. diffusa*), which on these peaks was almost entirely white or faintly lavender. The flowers were big and full faced, another testimonial to the favorable conditions found in this chosen land. One of the surprises of the trip was to find *Viola adunca* growing not only as a scree plant at an elevation greater than is usually associated with it, but even frequently as a crevice plant on those sheer rock walls.

From this point upward to the topmost pinnacle of the peak, a constant succession of floral pictures gladdened our eyes. It is impossible to enumerate them all, for it would require almost a listing of the alpine species of the Olympics. *Phlox diffusa* was spreading perfect mats of white and lavender everywhere, until one gave up in despair at picking the most perfect specimen to photograph, and chose the nearest.

Indian Paintbrush created gay splashes of brilliance against the generally white, yellow, and blue floral display. Great banks of the dainty dark green branches and nodding white bells of the white Heather (*Cassiope mertensiana*) overhung the trail. With them were mingled the stiffer paler green branches and bright pink blossoms of the other common heath (*Phyllodoce empetriformis*). The tiny valleys of the little streams formed by the melting snows, themselves scarcely freed from the icy fingers of the frost gods, were filled with the upturned faces of *Caltha biflora,* which were eagerly pushing through the ground, even up through the edge of the dwindling snow banks. With them were the showy flowers of a bright yellow buttercup (*Ranunculus suksdorfii*), which I saw for the first time here. It is a good one growing under the wet land conditions favorable to Caltha and with almost the dwarf compact habit of the Desert Buttercup (*R. glaberrimus*), at least in its early stages. Later it shows some tendency to legginess, though the ample blossoms offset the length of stem to a considerable degree. Along with the Caltha was the Globeflower (*Trollius laxus*), the only western representative of its race displaying its similar white and gold flowers above the Maple-like leaves.

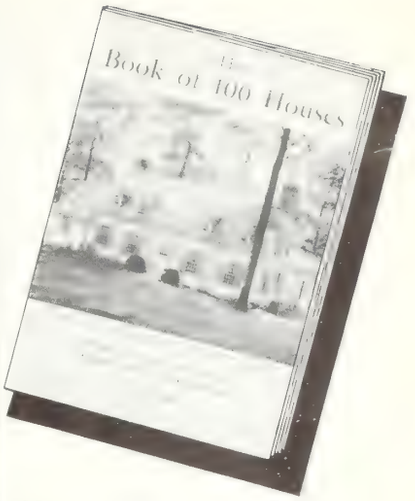
As we passed upward through the heather parks, many familiar flower friends from other alpine meadows nodded greetings. The Mountain Smartweed (*Polygonum bistortoides*), the familiar nodding hairy balloons of *Siversia ciliata,* neat dwarfed bushes of the Shrubby Cinquefoil (*Dasiphora fruticosa*) decorated with its golden yellow saucers, and the rich deep blue heads of a good dwarfed form of *Pentstemon procerus,* all added diverse color notes to the picture.

We paused to examine all of these and many others not so conspicuous a part of the show, but always with one eye on the jagged pinnacles of the peaks above us. As we neared their base, two totally unexpected finds again stopped us. Wee ground-hugging mats of an alpine Willow (*Salix nivalis*) were found, and *Douglasia laevigata,* abandoning its cliff-loving propensities, flung wide rosy carpets among the alpine Anemones (*Anemone occidentalis*). It was an unbelievable display to one grown accustomed to find it only on the sheer cliff faces of the Cascades. Scattered through the moraines were occasional plants of Drummond's Anemone (*A. drummondi*) practically through blooming, for this is among the earliest of the snow children. Tolmiei's Saxifrage was there, too, as well as its boon companion *Lutkia pectinata,* whose soft furry green foliage is so much like that of the European Mossy Saxifrages.

AMONG THE HIGH CRESTS

All of these things took time until all too little of our allotted span remained for the ragged crests still above us. Pushing onward, scrambling and panting, we were at last actually scaling the rocks to find new wonders on every side. The greatest and most perfect display was made by an old friend, the Shrubby Cinquefoil (*Dasiphora fruticosa*). Here in these austere heights it was a sprawling prostrate shrub of some six inches, sheeting the bases of the final pinnacles in great glowing golden carpets of perfect bloom. Never have I seen this old friend of a score of far-flung mountain ranges so magnificent in display and so perfectly in harmony with its setting. Scattered through it were many of the things we had climbed this peak to find. *Campanula piperi* still frescoed the rock faces with its pale blue tone, while in the weathered screes below, a dwarfed *Campanula rotundifolia* displayed solitary nodding bells of enormous size and deeper blue. Unfortunately this form loses much of the dwarfness when it is brought to the lowlands, though it does retain enough of the size of bloom and clearness of its color tone to make of it a very superior garden strain.

(*Continued on page 87*)



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Plants from the High Olympics

(CONTINUED FROM PAGE 85)

reat festoons of *Spiraea hendersoni* another alpine peculiar to the Olympics, outlined the crevices in giant orders, the dark green foliage mass f almately divided leaves furnishing n xquisite background for the innumble little spires of palest sulphur. s we worked over the face of the lis we found every available crevice c pied by Arenarias, Saxifrages, or o e of the numerous plants mentioned h e. In addition *Pentstemon menzi ii*, dwarfed and stunted into almost ieen-like flatness, became suddenly o picuous with an abundance of l m, while a Phacelia, tucked among h rocks, displayed spidery heads of f violet in startling contrast to the h er hues of its lowland cousins.

Most elusive and shy of them all, t therefore the last to reward our e ch, was one of the real oddities of t Olympics, a true rock Violet. We e ched some time before we found g l blooming specimens in the rocky l neys which it prefers. We searched much further before finding one o mmodating enough to grow in a p tion possible to photograph. *Viola fl ii* is indeed an oddity. Superficially i s something of *Viola adunca* about it It has first of all *adunca's* trick of l laying the blossoms well above the f ge. It has thickened leaves, as have m y of the forms of *adunca,* and the l es are also carried in a fashion r iniscent of the more common species. Here the resemblance ends and fl ii strikes out for itself. It is a real r s plant, frequenting crevices and s nneys at timberline. The rounded l es are somewhat thickened and are d k green above, reddish below, while t blossoms are big open-faced Violets o a peculiar but attractive purple s de impossible to describe.

With the finding of this Violet a c nax was reached. The short time r aining was spent examining individual plants and studying conditions u der which they were growing. Time p ssed quickly until a growing chill in the air and the rolling fog banks to westward reminded us that the day was ending and camp was far, far below.

Perhaps you may some day be fortunate enough to visit the Heather parks and frowning pinnacles of Mount Angeles. If so, I can only wish you the good fortune to see it at its perfect best. The chances are somewhat against it, for out of many seasons of hunting the plants that scale the heights, I can recall only once before finding so many of the alpine varieties in perfect display on the same day.

Of the plants mentioned above, many are already successfully cultivated and available to gardeners who wish to try them. The cultivation of most of them is attended with no more difficulty than is present in all alpines. The Douglasia, Pentstemons, Saxifrages, Arenarias and *Campanula rotundifolia* will thrive in any well-drained rock garden. The dwarf Willow, the Heathers, Drummond's Anemone and most of the others, must be placed in moraine and scree gardens. In some gardens I have seen the Heathers growing in ordinary borders, but such a procedure cannot be recommended for the average garden.

Of *Viola flettii* I can say little. It may be easy, but I suspect it will be a somewhat capricious beauty. *Campanula piperi* is growing in numerous gardens of the Pacific Northwest, but I have yet to see a really healthy, hearty specimen that compared with those growing in mountain fastnesses. It is somewhat averse to forming roots, and generally slow growing. Perhaps in time it will reward patient care, as many of the best rock garden subjects require a number of seasons to establish themselves. *Spiraea hendersoni* seems about in the same class. It grows, but so far has attained nothing approaching the luxuriant elegance of those great rock-decorating festoons of the heights.

All of the others may be tried with some assurance of success if good rooted plants be secured for the start.

The Lilac line-up

(CONTINUED FROM PAGE 84)

ulture in America while it advanced other countries. The following paraphs are addressed to those gardeners t of whose joy—or even whose chief —comes from seeking out and planting plants which are so new that they ve not had time to prove whether or t they are really as fine as we all pe they are. Some have been in this untry ten years or more but have t been grown in enough localities to ke judgment safe. Others have been re only from three to six years and ve not produced blooms on enough ture plants to allow fair comparison. Of the foreign varieties I recommend, ith this warning, Jan Van Tol and arie Finon in white, Ambassadeur in ue, Cavour and De Miribil in violet, ule d'Azurée in lilac, Marengo, Masna and Capt. Perrault in magenta, rs. Edward Harding and Gen. Pershg in red and Archevêque, Rochamau, Capt. Baltet and Etna in purple. an Van Tol is of Dutch origin but all e others are Lemoine's and bid fair to bring new laurels to that prince of plant breeders. To these I should like to add some new kinds from the greatest American Lilac grower, Mr. T. A. Havemeyer. One of these, Mrs. W. E. Marshall, has been in commerce some years and is the reddest purple I know. Two other purples, Night and Sarah Sands, have not yet been introduced but I hope they soon will be and that with them will be True Blue which looks to me like Mr. Havemeyer's greatest achievement.

Those who wish ten years of gardening thrills, with of course some danger of disappointment, should purchase these newer varieties as soon as they are available. Those who do not want to risk disappointment should stick to the older kinds which are now comparatively cheap. The novelties will cost more, of course. But even at five or ten dollars apiece you are going to get more for your money in future joys and thrills than can be had for a similar expenditure in any other way.

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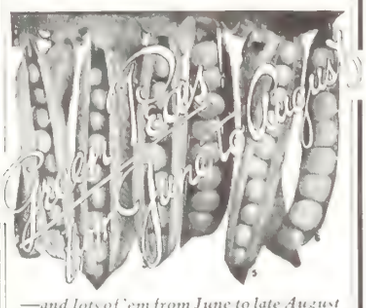
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As Nature blends her trees and shrubs

(CONTINUED FROM PAGE 37)

than the *vulgaris* varieties, merits a place no matter how many of the latter one may have; and it is of real tree form. And the Althea, available in several shades, gives a welcome touch of color long after almost all of the other shrubs and flowering trees have become merely masses of foliage. The Redbuds, Japanese Lilac and the Altheas may be placed at the back of the border.

The all too little known but charmingly attractive and distinctive Starry Magnolia and the graceful Tamarisk are tall shrubs which assume tree-like form as they get older, or can easily be grown, by pruning, to a main stem or two. The former, *Magnolia stellata,* is to my mind infinitely more beautiful than the coarse flowered varieties so generally grown; and its pure white, ribbon petaled, delightfully informal fragrant blooms are always among the first to greet returning Spring. The feathery foliaged Tamarisks are a joy throughout the summer, but especially so when covered with their myriads of minute, delicate, pale rose flowers—in early spring, midsummer, or late summer according to the variety. Incidentally they are ideal for very sandy soil and for seaside conditions. Why they have been so very much neglected is difficult to understand. Both the Starry Magnolia and the Tamarisks may be placed either at the front or the back of the border.

Of the many good trees suitable for planting—usually along the back of the border—as a planting contrast to and background for the ordinary shrub masses we can't help but be interested in but a handful.

Were I restricted to, say, four each of the deciduous and evergreen trees, easily grown and commonly available, my first choices would be as follows: Larch, Birch, Honey Locust and Mountain Ash among the former group; and Hemlock, Redcedar, White Pine and Holly among the latter.

The Larches, both the European and the Japanese, are rapid growers, even in poor soil. Being midway between the deciduous trees and the evergreens they possess an individuality all their own. They are usually among the most prized trees in any planting. The Birches are many, but for close planting with other subjects, give me every time the American White Birch (*Betula populifolia*) with its white and slender limbed loveliness surpassing that of any other tree. Get a clump formation if you can—though nurserymen generally do not have sense enough to grow any of their stock that way—and give it a position where the trunks will show to the ground. If it can be silhouetted against a group of evergreens so much the better. The Honey Locust (*Gleditsia*) is desirable for its finely cut feathery foliage, and the fact that it will grow under most adverse conditions. The Mountain Ash (*Sorbus aucuparia*) also has distinctive foliage and good tree form, and the clusters of orange-scarlet berries in autumn double its value.

Coming to the evergreens, I would unhesitatingly give first place to the Hemlocks. The one usually offered is the American Hemlock (*Tsuga canadensis*), but there are several other lower growing forms. Unlike most evergreens, the Hemlocks may be kept pruned back (not sheared) to a moderate height without destroying their beauty. The various Redcedars—forms of *Juniperus virginiana*—are indispensable; for corners, framing vistas through breaks in the boundary planting, and other accent points nothing can take their place. The White Pine (*Pinus strobus*) is unsurpassed for forming a quickly grown dense background where it is desirable to block out at any point the view through deciduous shrubs in winter. Other species may be used where the blister-rust is likely to prove troublesome to the White Pine. The American Holly (*Ilex opaca*) is much less likely to brown in winter when given the shelter of other trees and shrubs. No other tree is quite so cheerful in midwinter, but to make sure of the characteristic scarlet berries, both male and female trees must be planted, the latter in the more important positions. Give Hollies acid soil, preferably quite sandy.

Even on the very small place, some overhead shade is desirable. Usually at least a few tall trees may be grown, even if there is not room to space them singly about the grounds, by placing them at the back of the boundary planting.

Among the taller trees which carry their tops well aloft as they mature, and permit the growing of shrubs and other trees in fairly close proximity, are the Elm, Tulip-tree, European Plane and Ginkgo. The lower branches of all of these may be kept cut off as the trees develop. Two other trees very effective in a mixed planting, but shading the ground too closely for much else to be grown in their immediate vicinity, and therefore better adapted to use where space is not at a premium, are the Horsechestnut and the Willow.

18th Century Italy went to bed in these

(CONTINUED FROM PAGE 74)

however, is skilfully done, as the Italians, even the humblest, are always sure of geometric forms and the art of light and shade.

The last illustration is a fairly elaborate Empire single bed, made in walnut. It serves to point out the differences in decoration that existed between the original French and the Italian copy. In the first place, the French bed undoubtedly would have been built of mahogany. The laurel wreathed staff, on the headboard, and the bow and quiver motif on the foot would most certainly have been executed in exquisite brass ormulu applied onto the wood with tiny screws. The Italians, being excellent wood carvers, preferred to incorporate this ornament by carving it in the frame of the bed and brushing it with gilt instead. The sphinx heads and feet were more often imported from Paris than not.

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(CONTINUED FROM PAGE 59)

ted leaves on top of well established ds, as a mulch. This is left on all year around, for it keeps the ground ol in summer and warm in winter. After much experimentation, I have und it more practical to plant seeds in fall than in the spring. Unless anting is done the first week in pril, it soon becomes too hot for the dlings which are apt to burn as they me up. Besides, the more work which n be done in the fall, the better, and is always a comfort to know that e need not worry about getting the ly seeds in when the Daffodils are shing through the ground and there so much cleaning up to do.

We plant our Lily seeds in cold-ames, but if there were a sheltered rden where no one moved the labels ey could just as well be planted out--doors. The rare ones which come in tle packets are planted in clay pots the greenhouse, where they can be refully watched over. The seeds are anted about one inch apart and cov-d with soil. If the soil is washed f by the rain and the seeds exposed ore is scattered over them.

Within six to nine weeks, if planted spring or indoors, the seedlings of ll but a few species will be up. The xceptions form a little round ball hich remains in the ground a year nstead of sending up a shoot which like a slender spear of grass.

If planted late in the fall, the seeds not germinate until the spring. As on as the ground freezes, the seed d is mulched with salt hay. In the pring, the young seedlings are shaded ith slats until they are well up. They e left in the coldframe until the end f the second summer, unless they have en planted too closely (in which se I take out the crowding ones and plant them elsewhere). The species hich bloom the second summer are oved to their permanent home in the rden as soon as they die down after is flowering and the others are moved rows in the nursery to await an-ther summer before gracing the bor-ers. All are moved from the cold-ame after two summers, because by en the bulbs are so large that they re beginning to be crowded.

REGARDING SHADE

Most Lilies like a little shade for a portion of the day. A few, such as *giganteum, henryi* and *hansoni,* do well in the opening of a wood or when gently shaded by a shrubbery. If a Lily grows in the open in Europe the chances are that over here it will prefer a little shade to protect it from our burning sunshine. But it has been my experience that Lilies do not thrive in deep shade. I always surround my bulbs with sand when planting them and also drop a few camphor flakes into the hole to keep the mice away. But this may be merely a modern superstition, for it works in some years and in others it fails. The best way to keep out these pests is not to put the winter cover on until the ground is frozen hard; you simply keep the pile of salt hay or leaves conveniently near at hand and wait for a severe freezing before spreading it on the beds.

As to depth of planting: With the exception of *candidum,* the top of which should be an inch or less below the surface of the soil, and *pardalinum* and *carolinianum,* which should not be too deep, most Lilies should be planted three times as deep as the height of the bulb. That is, a bulb two inches high should have its top four inches below the surface. If the Lily likes to go deeper it will pull itself down through its contractile roots.

Last summer when the garden was opened to the public, a visitor walked around the place with businesslike concentration, then came to me quite annoyed and said, "You write about the twenty to thirty different lilies you grow; where are they? I only see about fifteen kinds." The truth is that some of the Lilies disappear after flowering a few years. The difficult problem has not been in raising them from seed but in keeping them in the borders. At present, I do not think the Lilies which have disappeared are all triennial but rather that they were not planted in a soil or situation congenial to their continuance. So I am still trying to find exactly the right place for them and since I grow them from seed, I have enough to experiment with and a new crop is always maturing to replace the failures.

COMPANION PLANTS

The most suitable companion plants are still undecided. One tries to find foliage and color which will harmonize best with the Lilies, but one must also find plants which besides fitting into the picture will thrive under the same conditions of soil and exposure and at the same time protect the Lily shoots coming up in the spring against late frosts. Annuals, although beauiful, are difficult because they must be set out in the spring and there is always a danger of digging into an unseen bulb at that time of the year. Biennials or perennials are therefore better. At the Lily Show in England last summer the whole color scheme was in shades from white through cream, to yellow, orange, red and deep purple. Purple leaved Plums and brown and golden leaved Japanese Maples were used with the Lilies and made a rich picture. But in our hot, dry summers we like a cool effect better than such a warm color scheme. We like the shiny green leaves of low evergreens, such as Azaleas, dwarf Rhododendrons and Andromedas. *Vinca minor* is a good ground cover under Lilies, but a bit too low. Aquilegias are lovely with Lilies and so are the low Thalictrums, both having feathery, delicate foliage. I have Regals planted with Lavender bushes, whose closely growing gray leaves and lavender blossoms are a foil to the white, gold and rose blossoms of the Lilies. In another part of the garden the Regals grow with purple Japanese Iris and make a handsome picture. A friend grows gray leaved *Artemisia abrotanum* under pink Speciosum Lilies and another grows purple Heliotrope under Regals, a difficult horticultural stunt as they have to be bedded out in late spring. Forget-me-nots, Erysimums, Violas, Pansies, Carnations, California Poppies and Chinese Forget-me-nots go well with the small Lilies such as

(*Continued on page* 90)

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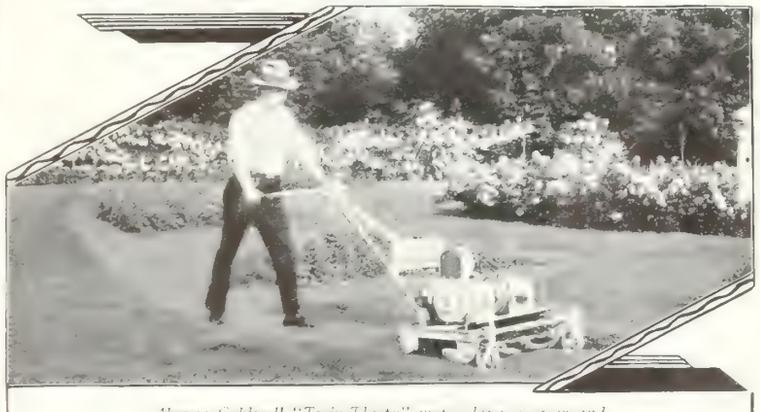
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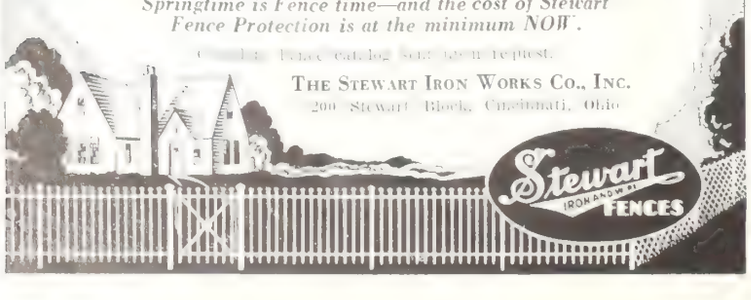
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Lilies that everyone can grow easily

CONTINUED FROM PAGE 80

callosum, concolor or *tenuifolium*. My own *tenuifoliums*, hundreds of them, grow with yellow Primulas and blue *Asperula setosa*. *Henryi* grows in front of pines with blue Aconites; *superbums* also grow in front of Pines and back of Peonies, the flowers of which are finished flowering by the time the tall orange Lilies open. Orange *croceums* grow with Delphiniums and tall yellow Thermopsis. In a garden I once saw Tiger Lilies with tall Campanulas and pale yellow Hemerocallis. Lilies do not like to be crowded in with strong growing perennials.

There are ninety or more species and varieties of true Lilies, a great number of which are hardy and easy to raise from seeds. Surely, in time, at least a few will be found to beautify every garden whether large or small, expensive or simple in this broad land of ours. The easiest of all Lilies to grow and the one with seemingly the strongest constitution is the *regale*. It flowers from the last week in June until early in July. When planted in the shade it will flower later. *Tigrinum* is perhaps just as strong, and has naturalized itself freely in parts of the country.

Small Lilies easy to grow are: *amabile, callosum, concolor* and *concolor* var. *pulchellum, tenuifolium* and *tenuifolium* Golden Gleam, all yellow and orange, delicate and pretty. *Amabile* is the largest of them. Dwarf *elegans* is another lily on a short stem [illegible] well in tulip beds amongst violas or dwarf purple petunias.

[illegible]

Native American Lilies in the easy class are *canadense, superbum* (very tall), *humboldti, pardalinum, roezli* and *parvum*, this last with small flowers, and *grayi* which I consider a collector's Lily because of the very small flowers in relation to the tall stems. All of these, too, are in the yellow to orange group. European and Asiatic Lilies in the same class are *croceum*, a very brilliant orange (there is a new one called *croceum* Coolhurst which is even handsomer); *hansoni*, an old standby, which must be planted in partial shade and whose bulbs the mice never eat, and *henryi*, tall and orange, which should go in partial shade and flowers in August.

The *auratums* are a magnificent group with huge, saucer-shaped white flowers. They are late blooming but very subject to mosaic, as are the *speciosums*. These last are very hardy when a good strain has been developed and come in white, pale and deep pink flowers with a delicate pleasant scent. They too are August and sometimes even September bloomers. The *martagons* are not grown as much as they should be; the white ones and the purples and deep maroons are lovely as are the Backhouse hybrids, which are hybrids of *martagon hansoni*. These are among the handsomest Lilies in the garden, with their shadings of yellow brushed with purple. *Maximowiczii* is hardy, as is its hybrid Maxwell; both are orange and attractive. *Princeps* and *sargale*, offsprings of *regale*, both have handsome creamy flowers. *Testaceum*, a hybrid of a pale peach color, is another beautiful easy Lily. I grow mine in the herbaceous border, in the sun. The *elegans* tribe are hybrids, supposedly between the Japanese *dauricum* and the European *bulbiferum*. They come in colors from palest yellow through apricot, to orange and deep scarlet. They are handsome in a coarse way, with their large cup-shaped flowers facing skyward. *Willmottiae*, with its weak stem and *davidi* are like twin sisters except that *davidi* is the later by about ten days. They look like diminutive Tiger Lilies, having the same pinkish orange tone, and they, too, flower in late July or early August.

Very tall Lilies and late bloomers are *myriophyllum* and *sulphureum*, which belong to the tubular cream colored group. *Longiflorum* belongs here, too, with its many varieties; is not hardy north of Washington, as far as I know. These are the kinds called Easter Lilies and they come readily from seed.

[illegible]

Under the more difficult Lilies I will list some which the reader may have found easy. For example, in my garden *candidum* does not do well, and always acquires a botrytis. This may be because my soil is a heavy clay and, no matter what operations I perform upon it, always maintains something [illegible] character. *Candidum* does very well in the South and in California. *Chalcedonicum* sickens with me, too, a fact which I regret exceedingly because of the plant's gorgeous red flowers. *Japonicum*, the lovely [illegible] Lily, does very well for Mr Craig at Weymouth, Massachusetts, in his sandy soil, but not for me. *Parryi*, the peach-colored Lily from the West with an exquisite scent, also leaves me without warning. *Philippinense* winter kills sometimes with me, but I find the white flowers too heavy for the slender stem. It comes very late, the last Lily to flower, and therefore has a value in the garden. *Sargentiae* seems to have a delicate constitution but has made a good parent for hybrids.

Giganteum is classed among the fussy Lilies, but if grown in woodsy soil in the clearing of a wood and planted just below the surface of the ground, it will do well. *Rubellum* is a dainty pink Lily not hardy with me. Several Lilies new to gardens have lately been brought into cultivation. Among these are *duchartrei* and its variants, and *wardi*. These do beautifully in England but not so well here. Farrer called *duchartrei* the "marble martagon," as it is white with spots. It is a dainty plant and well worth trying. *Cernuum* is a lovely shade of lavender pink with wine-purple spots and is fragrant. *Distichum* has orange nodding flowers spotted with black and is another dainty plant. *Medeoloides*, with nodding apricot to scarlet flowers, and *tsingtauense* also, with orange spotted flowers, have germinated for me but not flowered yet. They seem to be hardy and ought to add a new interest to the garden.



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New and better Daylilies for all

(CONTINUED FROM PAGE 53)

with a moderate flush of fulvous coloring. Margaret Perry, which is much like a wild type of *H. fulva,* has a throat of yellowish-orange which extends out through the fulvous colored sepals and petals, making a charming pattern. Mr. Perry has very recently named and briefly described about a dozen seedlings that have fulvous colors, including the clons Dawn, Byng of Vimy, Imperator, Bardeley, E. A. Bowles, Cissy Giuseppe, Gladys Perry, Sunkist, Shekinah and Perry's Pigmy. In several of these the petals are narrow but in some the petals are broad and the flowers full. Some of these clons are being propagated in America for the trade.

The writer has given special attention to the breeding of fulvous Daylilies and at the present time has more than a thousand seedlings which exhibit a wide range of fulvous, red, rosy pink and purplish maroon colorings both in clear colors and in eyed or zonal patterns. Many have fall flowers. At least 100 of these are plants of special merit. Several have been named for the trade. Mikado is in the climax of bloom about July 1st. Its flowers have a large blotch of dark mahogany red in each petal which forms a pattern of bold contrasts which is a somewhat new and outstanding type. Cinnabar has a much richer fulvous coloring than *H. aurantiaca* and the flower is more spreading. Several seedlings have recently been named and will be propagated for distribution. Of these, Charmaine has flowers of a clear rosy pink and is the first of this new type to be named. Another hybrid, Theron, has a throat of pale yellow-orange outside of which the color is dark red of a shade that approaches mahogany red. When the flowers first open and on days of reduced sunlight the color is almost black or purplish black. In respect to the color of the flowers Theron is a distinctly new type of Daylily.

A new species, *H. multiflora,* which has numerous small flowers and which blooms in autumn, has recently been obtained from China and is being grown at The New York Botanical Garden. This plant promises, through hybridization and breeding, to give good Daylilies for late summer and autumn. The writer already has nearly a thousand first generation hybrids of this stock and one of them has been named Bijou. This plant has numerous rather small flowers of sprightly fulvous color but it blooms in midsummer as do all of the first generation of these particular hybrids.

Few Daylilies are in flower after the middle of August. Anna Betscher and Mrs. W. H. Wyman (for a time called Latest) bloom for a time during early August. The latter has been described as flowering in August but plants of it have begun flowering at The New York Botanical Garden as early as July 4. The new clonal variety, Gay Day, has bloomed in Mrs. Thomas Nesmith's gardens at Lowell, Massachusetts, until September.

H. citrina, various wild plants of *H. fulva* and Margaret Perry are in bloom throughout most of the month of August. Several types of *H. fulva* obtained from the Orient and the species *H. multiflora* continue in bloom during the autumn, and the latter blooms until heavy freezing temperatures occur, which at New York may be as late as in November. These are being used in hybridizing in the effort to produce late-flowering Daylilies of merit.

The gardening public is becoming keenly interested in the better and the newer Daylilies. These flowers possess hardiness and freedom from the virus diseases that are very destructive of the true Lilies (*Lilium*). They are now being rapidly improved by hybridization and selective breeding. Numerous new clonal varieties of merit have appeared within the past few years and many more will, undoubtedly, appear in the near future. A collection of twenty-five of the best Daylilies mentioned in this article, most of which are in the trade today, will agreeably surprise those gardeners who think of Daylilies in terms of the old familiar Lemon Daylily and the fulvous Europa Daylily.

The New York Botanical Garden now has a special display collection of the species of Daylilies, more than one hundred of the clonal varieties that have been named for the trade and several thousand seedlings developed by hybridization and selective breeding. Gardeners may visit this collection and make their own decisions as to the merits of the many varieties that are now to be had for culture or that will be available in the near future.

Flowers for white gardens

(CONTINUED FROM PAGE 83)

Iris: Orientalis—Snow Queen, Jack Frost, White Dove. Tall Bearded—Alabaster, Kashmir White, Milky Way, Snow White, Taj Mahal, White Knight. Japanese—Betty F. Holmes, Fantasy, Gekko-no-nami, Gold Bound, Sea Crest, Tacoma Beauty.

Oriental Poppy (*Papaver orientalis*) Perry's White.

Peonies: Albiflora, Avalanche, Baroness Schroeder, Enchanteresse, *Festiva maxima,* Frances Willard, Jubilee, La Cygne, Le Jour, Marie Lemoine, Mme. Jules Dessert, Mont Blanc, Mrs. Edward Harding.

White Foxglove (*Digitalis purpurea alba*).

Shasta Daisy (*Chrysanthemum maximum*).

Baby's Breath (*Gypsophila*) Bristol Fairy.

Yarrow (*Achillea ptarmica*) Boule de Neige, Perry's White.

Hardy Phlox: Late varieties—Miss Lingard, Independence, Frau A. Buchner, Louise Abbema, Mrs. Jenkins, *P. arendsi,* Greta.

White Boltonia (*Boltonia asteroides*).

Hardy Chrysanthemums: White Doty, Gem, Cranford White, Dorothy, Early White, Queen of the Whites, Mabel Seymour, Mensa.

(*Continued on page* 95)

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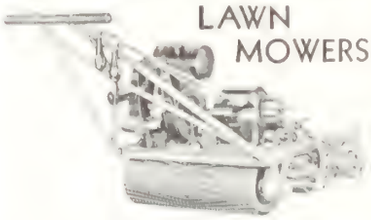
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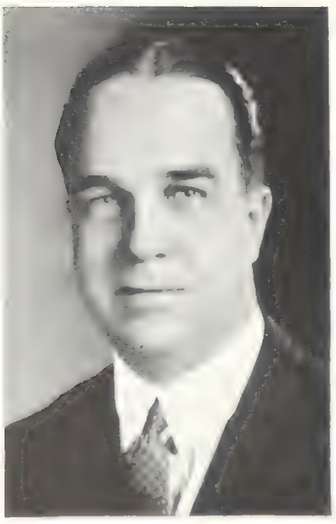
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Mrs. William L. Karcher of Freeport, Illinois, is the Art Director of the Chicago Flower Show

Three great flower shows

This [illegible] witness the staging of great flower shows in various parts of the country. The popularity of these mammoth displays has increased even during the depression years—proof positive, perhaps, of the fundamental soundness of [illegible]

On Monday, March 12th, two of the big eastern shows will open their doors in Philadelphia and Boston. Both of them will run through the balance of that week. The former exhibit, which is put on by the Philadelphia Flower Show Inc., associated with the Florists' Club of Philadelphia and the Pennsylvania Horticultural Society, will be in the Commercial Museum, on Thirty-fourth below Spruce Street. Some of its special features will be the exhibits of bulbs in flower on the opening day, cut Roses and Carnations on the 13th, and Sweet Peas on the 15th. The big feature displays occupying large areas will be open every day, of course.

At Boston they are planning the largest show since the great Centennial Exhibition of 1929. All the halls on both floors of Mechanics Building will be occupied. The stage at the end of Grand Hall will contain a re-creation of an old New England farmstead; at the opposite end a huge exhibit of Acacias will be set up. Two very large gardens framed by bulb borders will occupy the central portion of this hall.

Under the balcony on one side of Grand Hall will be an avenue of Roses and on the opposite side a series of 400' gardens in wide variety will undoubtedly add greatly to the interest and beauty of this section of the building. Exhibition Hall has been set aside for the

(*Continued on page* 93)



John C. Wister is Secretary of the Pa. Horticultural Society, which supervises garden club classes



To John W. Prince, President of the Florists' Club of Phila., goes much credit for the Show's success



MRS. DEAN M. WORKMAN is Vice-president in charge of publicity at the Chicago Flower Show



MRS. O. W. DYNES, President of the Garden Club of Illinois, and Chicago Flower Show Chairman

Three great flower shows

CONTINUED FROM PAGE 92

Garden Club exhibits, which this year will be on a large scale, featuring a series of gardens surrounding a fountain and pool.

Orchids, of course, will form an especially prominent part of the Boston show, which is officially designated as the 63rd Annual Exhibition of the Massachusetts Horticultural Society.

Out in Chicago, from April 7th to April 15th, the Eighth Annual Flower Show of the Garden Club of Illinois will be held in Navy Pier. This is the only major flower show in the country which is sponsored and financed by the women of the garden clubs themselves. It is recognized as an educational and civic institution of importance in the Middle West and for this reason the large department stores of Chicago, seedsmen, architectural firms and growers of every kind of plant material gladly join in promoting the project.

At this show competitive exhibits will be staged by the garden clubs, together with the magnificent display of flowers and plants made by the Allied Florists and commercial growers, parks and private estates. Entries are expected from three-fourths of the 142 garden clubs which make up the Garden Club of Illinois.

Space lacks to present to the readers of House & Garden all the individual people who initiate and are responsible for the spectacular beauty of these important flower shows. The best we can do is print the photographs of a few of the leaders and regret that we cannot include more of them. It is impossible to overstate the importance of what these folk and their co-workers are doing in the furtherance of American horticultural progress.



THE Chairman of the Committee on Exhibitions at this year's Boston Flower Show is Harold S. Ross



PRESIDENT Edwin S. Webster of the Mass. Horticultural Society, the organization which puts on the show

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February—Probable price $3
The dean of American horticulturists tells the gardener a practical method for covering flowers, vines, shrubs, trees, and vegetables, on planting, care and protection from pests. Generously illustrated and arranged alphabetically throughout.

Hortus A Concise Dictionary of North American Plants; by Dr. L. H. Bailey *Reissued at $5*
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House & Garden's bookshelf

DAY LILIES. By Dr. A. B. Stout. New York: The Macmillan Co.

In days of old, we suppose, Dr. Stout could have been looked upon as something of a wizard, magician or whatever the vernacular might have been for a man who takes something and changes it into something different. To all intents and purposes that is what he has done with that old garden standby, the Daylily. Under his hands this favorite flower has "suffered a sea change into something new and strange" and remarkably more beautiful. His Daylily improvement through hybridizing is one of the horticultural world's outstanding modern achievements.

This is the story of what he has done, translated and arranged for the benefit of those who want better Daylilies in their own gardens. The author even goes further than that and presents an admirable review of the family history, and of the extensive Daylily literature, along with bio-[illegible] ing the species. The closing sections deal exhaustively with the practical matters of soils, culture, propagation and uses.

There can be small doubt of the bright future which lies before the modern improved Daylily. Dr. Stout opens the door wide to that future and in so doing performs a service of great [illegible]

R. S. L.

[illegible] By Dr. L. H. Bailey. New York: Sears Publishing Co., Inc.

MR. O'BRIEN'S already wide circle of followers should be materially enlarged by this informal, chatty book which, under the cloak of personal experience and observations from day to day, contrives to expound a deal of gardening lore. To read it is to catch that curious spirit which, half exalted, half humorous and wholly human, makes the true gardener the most devoted of all hobby devotees.

It is of his own Middle-west garden and the life that revolves around it of which Mr. O'Brien writes. Developed with his own hands and replete with the big and little disappointments and triumphs which that fact implies, this bit of land becomes a human being, almost, as the diary passes out of the first winter and on through the full days of spring and summer to the closing of the year.

R. S. L.

MODERN GUIDE TO SUCCESSFUL GARDENING. By M. G. Kains. New York: Greenberg.

WE KNOW of no one who is better qualified than Maurice Kains to plan and execute a really inclusive, practical gardening manual such as this. Many years of full-time connection with progressive horticulture, beginning even before his agricultural college student days, have given him a thorough first-hand knowledge of his subject. The result is a splendidly informative, well-written book that is a veritable storehouse of answers to a wide range of garden questions and enigmas.

Mr. Kains' book covers both ornamental and utility gardening. Its forty-nine chapters treat such varied topics as Roses, water gardens, bulbs, lawns, evergreens, vegetables, fruits, shade trees, soils, insects, seed sowing, greenhouses and grafting. Many tabulations and diagrams compress a world of facts into minimum space. The author gets right down to the center of the horticultural clock and shows you how and why it ticks. Happily, though, his own fun-loving spirit bubbles up now and then in bits of prose and rhymed quotations which pleasantly lighten the mood of the work as a whole.

We like this *Modern Guide to Successful Gardening*. If the amateur gardeners of this country fail to take it to their hearts they are not nearly as wide-awake as we believe them to be.

R. S. L.

[illegible] By Leonard H. Robbins. Boston and New York: Houghton, Mifflin Co.

IT is a faculty all too rare, that of being able to write alluringly as well as clearly and accurately and instructively. This volume reveals such genius upon every page. There is real information given from beginning to end, with stimulation of the reader's powers of imagination and sense of humor. Comparisons, similes and metaphors, drawn from fields near and far, flash out upon every page, with frequent sparkling of slang that is very expressive and never offensive. Indeed it is hard to imagine that there exists a person of any rank in life whatever, even if he has never had the least interest in gardening or the faintest contact with the soil, who could not cure even the worst case of the "blues" by reading a part of this delightful little book. It promotes sociability, friendliness and interest in life, while at the same time it gives outlook upon foreign lands that have contributed to gardens in America.

It is most consistently human. It is aware that "the human animal is not so lazy, not so fond of loafing, as he may think he is. He craves the pride that comes from accomplishing elemental tasks." To be biologically happy he must conquer something besides pay envelopes. Gardeners indulge the good old horticultural instinct that has come down from the first garden of all. We revert to type. We delve in the earth

(*Continued on page* 95)

3 PRACTICAL BOOKS

THE IGNORAMUS GARDEN BOOK by Mary Wheeler Rush. $2.50
"Let it [illegible] need it along with the rest of your garden books" *Chicago Post*
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House & Garden's bookshelf

(CONTINUED FROM PAGE 94)

as Adam did. We are as proud as Cain of the fruit of the ground.

To the scholarly gardener the chapter that is most interesting is perhaps the one entitled "Gardening of Olden Days", in its revival of the charms that appeal to one's various senses among the savoriness of old-fashioned herbs. There is almost no preaching, even in the discussion of garden troubles, though there is a glossing over of a gardener's difficulties.

F. B. M.

THE DOG OWNER'S GUIDE. By Eric Fitch Daglish. New York: William Morrow & Co., Inc.

PRACTICAL books on the dog, today, are even more numerous than the breeds they are written about. Generally speaking, they fall into one of two classes: those devoted to specific breeds, and those whose main topic is dog breeding, raising and general care. The really all-around book which does all of these things accurately and in sufficient detail to be truly helpful, was conspicuous by its absence in this country until Mr. Daglish's volume appeared.

The Dog Owner's Guide covers a wide range. Sixty-odd breeds are illustrated with line drawings and woodcuts by the author, and concisely described in respect to their temperaments and character summary as well as physical show points. In each instance the object has been to convey sufficient information to enable the reader, who may be unfamiliar with the particular breed under discussion, to decide whether or not that dog will appeal to him. Then follow excellent sections on breeding, raising puppies, feeding and general care, sicknesses, exhibiting—sound, helpful information of genuine value to anyone who has his dog's interests really at heart.

By no means the least useful portion of the book is that devoted to conditioning and handling dogs for and in the show ring. Each year sees more and more people becoming interested in the show ring and entering their dogs for competition. All that sheds true light on the show game is being welcomed.

An ambitious volume, this, but exceedingly well carried out. It is commended to those who want an informative dog book not done on the stereotyped pattern.

R. S. L.

THE FLORIST BUSINESS. By Edward A. White. New York: The Macmillan Company.

A REVISION of the *Principles of Floriculture*, which was written primarily for schools and colleges, this book will take the place of the former and will be very useful to the man in business also. Throughout it bears the impress of the careful scholar while it is very practical also. All the advice offered to persons who would commercialize their love for flowers grows out of real experience and gives a broad survey of the field. It is sufficient in itself for it tells how to grow all the many different flowers that are commonly offered in the market, in minute detail and clearly. Thus the work is of value to all who garden whether for themselves alone or for others. The amateur who covets a greenhouse will find all he needs to know about its construction and the management of the different floral crops. Even in the line of Pests there is much that can be of use to the small suburban gardener, much also about cutting, storing and packing his blooms.

For the man engaged in the business of selling it is a work that should be considered indispensable. Its 426 pages are packed full of useful information presented succinctly and clearly.

F. B. M.

Flowers for white gardens

(CONTINUED FROM PAGE 91)

Hardy Aster, Snowdrift.
Snakeroot (*Cimicifuga racemosa*).
Meadow Rue (*Thalictrum aquilegifolium*).
St. Bruno's Lily (*Anthericum liliago*).
Artemisia Silver Beauty, Silver King.
Plume Poppy (*Bocconia cordata*).
Snow-in-Summer (*Cerastium tomentosum*).
Gas Plant (*Dictamnus alba*).
Barrenwort (*Epimedium niveum*).
Flowering Spurge (*Euphorbia corollata*).
White Plantain Lily (*Funkia subcordata grandiflora*).
Christmas Rose (*Helleborus niger*).
White Coral Bells (*Heuchera alba*).
White Mallow (*Hibiscus moscheutos*).
Loosestrife (*Lysimachia clethroides*).
White Lupine (*Lupinus polyphyllus alba*).
Campion (*Lychnis chalcedonica alba*).
White Wild Bergamot (*Monarda fistulosa alba*).
White Cup (*Nierembergia rivularis*).
Balloon Flower (*Platycodon grandiflorum album*).
Giant Daisy (*Pyrethrum uliginosum*).
White Scabiosa (*Scabiosa caucasica alba*).
White Stonecrop (*Sedum album*).
Prairie Mallow (*Sidalcea candida*).
Woolly Betony (*Stachys lavata*).
Meadowsweet (*Spiraea filipendula* and *S. ulmaria*).
White Cornflower (*Stokesia laevis alba*).
Snow Trillium (*Trillium grandiflorum*).
White Valerian (*Valeriana officinalis alba*).
Speedwell (*Veronica spicata alba*).
White Periwinkle (*Vinca minor alba*).
Adam's Needle (*Yucca filamentosa*).

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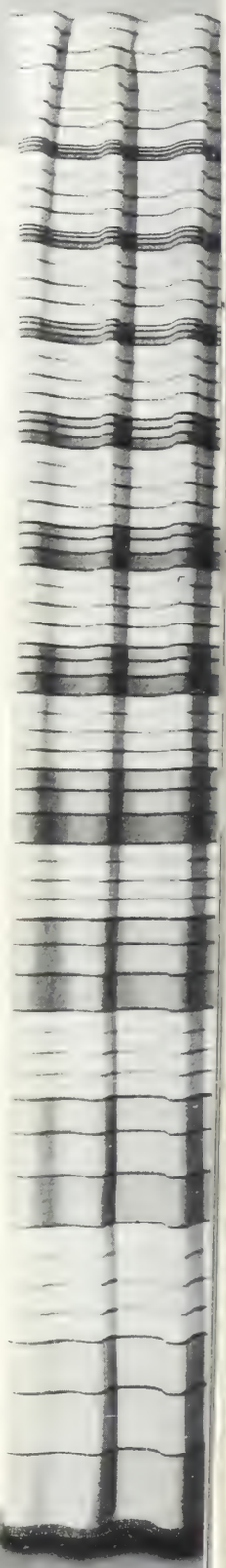
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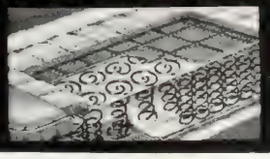
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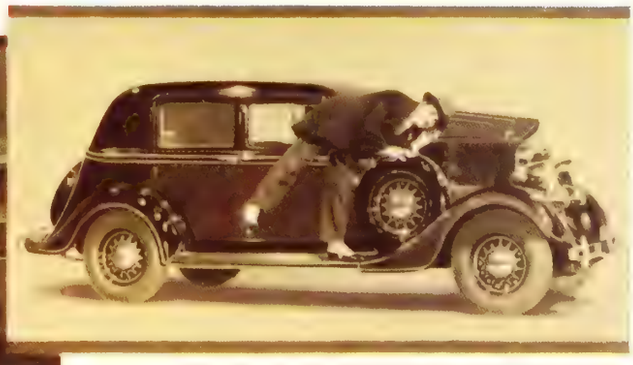
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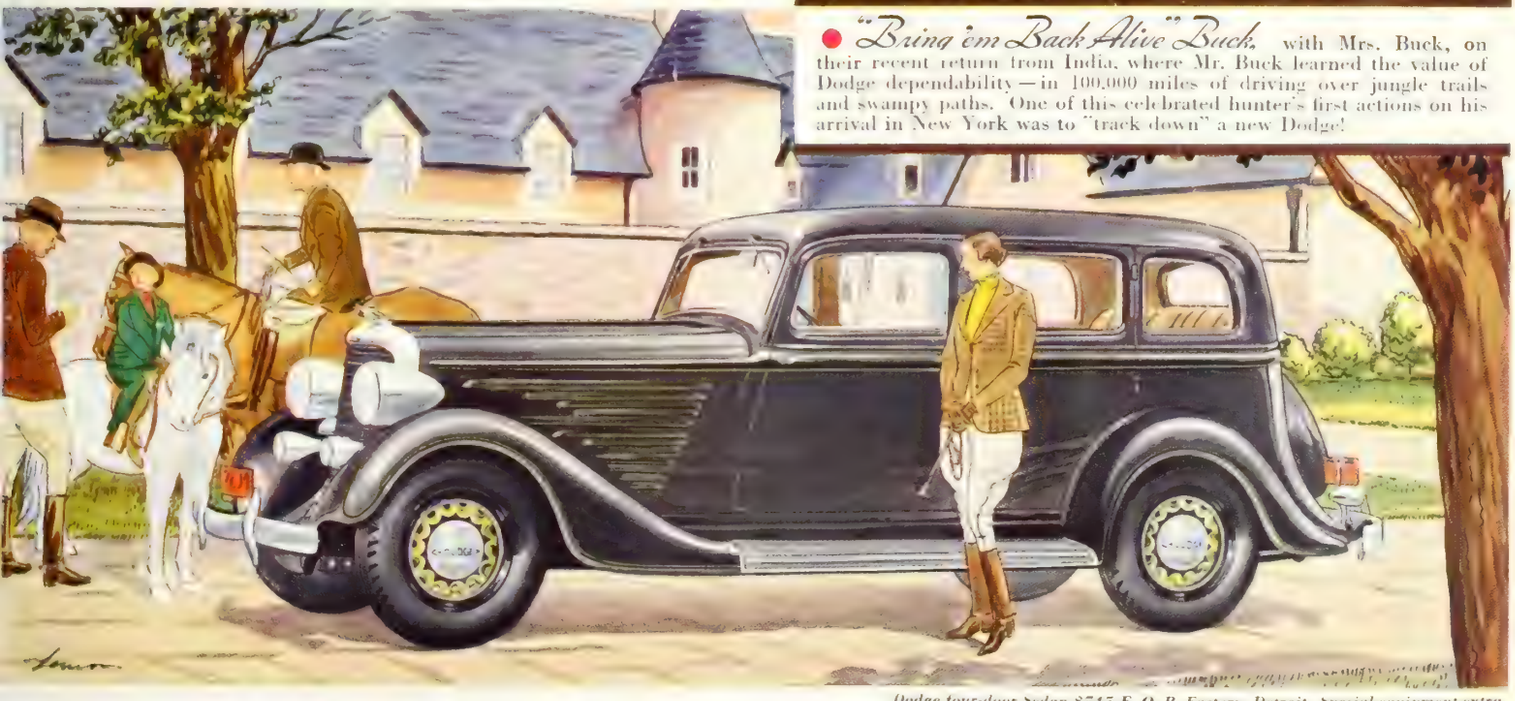


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A sailing-ship captain looks at modern



BY CAPTAIN JAMES P.



Captain James P. Barker, American lecturer on nautical subjects, was a dominant figure in the last great era of sail. Pictured alongside is one of his most famous commands, the square-rigged "British Isles". In such ships, as mate and master, Captain Barker rounded Cape Horn 41 times. He tells his dramatic experiences in "The Log of a Lineneer", copyright 1933, currently published by Huntington Press.

"Of course there's a vast difference between any square-rigged ship and a transatlantic liner of today. The largest sailing vessel I ever saw could have been carried comfortably on the boat deck of a big Cunarder. Some of these modern staterooms are as big as the whole of our old-time fo'castles. And their tiled baths and new-fangled gadgets would have dazzled a Hooghli pilot.

"Nevertheless, these liners are ships . . . ships manned by seamen. And what makes them that, to my mind, is the traditions and discipline of sailing days. I don't mean just the picturesque details, like the ratings of the crew or the way they work with rope and wire. I mean the safeguards of seamanship developed in long years of ocean navigation . . . worked out, in the case of

CUNARD LINE

MAURETANIA . . . *The White Cruise Queen* offers a 9-day cruise that visits the West Indies and South America, yet takes only a week from business. *From New York April 6.* She will also make a series of Sea-Breeze Cruises in the summer.

AQUITANIA . . . recently remodelled, offers superb and very large rooms with bath that represent unusual value in ocean-going luxury. Sailing to Cherbourg and Southampton: *From New York Apr. 12 . . . May 3 . . . May 19 . . . June 9.*



O. S.
Ordinary Seaman is the first step in a mariner's career. Here an O.S. is climbing the foremast ratlines of the Berengaria.



A. B.
An abbreviation of the old name, Able-Bodied Seaman. This A. B. is getting the fall ready to lower away for boat drill.



STOREKEEPER
The Deck Storekeeper is in charge of all rope gear . . . here he is setting up a funnel stay aboard the Aquitania.



CARPENTER
He holds his title from sailing days, though today he works in steel, not wood. He is testing the studs of the anchor cable.

For 11 successive years Cunard and Associated Lines have

liners

BARKER

Cunard, within its own century-long career. That's a background that modern science will aid but never replace. These liners have radio direction finders and fathometers and gyroscopic control, but their officers still shoot the sun and stars just the way we did; they still have the lead hove in shallow waters; they post at the wheel a quartermaster that can steer as straight a course as any sailor of old.

"Even the manner of a Cunard crew at work tells you that these are seamen. And it isn't due to discipline and training only. You see in them a real devotion to their ship . . . a pride in this Line that their fathers and grandfathers served, from sail-and-steam in wooden ships to great steel liners."



Lamptrimmer Laws putting a light in one of the Aquitania's sea boats. All Cunarders carry complete emergency sets of oil lamps. Just as in sailing ships, it is the lamptrimmer's duty to keep these in perfect order. Each night at sunset he reports to the officer of the watch: "running lights and sea-boat lamps are lit, sir".

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BERENGARIA . . . to Cherbourg and Southampton. One of the world's two largest ships, now extensively altered to provide many spacious new rooms with bath at most advantageous rates. *From New York Apr. 5 . . . Apr. 26 . . . May 12 . . . May 26.*

CARINTHIA . . . leads the largest cabin fleet afloat . . . frequent spring and summer sailings by modern liners from New York, Boston, Halifax and Montreal to Continental and British ports. All Cabin as well as Express liners carry Tourist Class also.



JOINER

The Joiner is an expert craftsman in wood . . . has charge of all repairs and alterations in the passenger quarters.



BOSUN

The Bosun, with two mates, is in charge of the working crew. Here he is assembling his men aboard the Mauretania.



QUARTERMASTER

Just as in the days when he manned the helm on the poop, the quartermaster still stands "the watch" at the wheel.



MASTER-AT-ARMS

Once policed the crew; today is chief of the fire and police departments that patrol the entire ship night and day.

carried more passengers than any other line or group of lines

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SOUTH CAROLINA

Aiken

Willcox's [illegible] drastically reduced.

APRIL IN BERMUDA

April is of course always a gala month for Bermuda. First of all, April is the floral season, and the Annual Flower Show will be held April 10, 11 and 12. Easter lilies, pink and crimson oleanders, hibiscus, sweet peas, morning glories, crape myrtle—all are out during this season and the best of each variety will be in the show.

Then there are the yacht races—very special this year because they will be starting from the new club house of the Royal Bermuda Yacht Club just below the point where the Queen and the Monarch dock in Hamilton. The Annual International Six Metre class series of four races for the challenge trophy presented by H.R.H. the Prince of Wales will be held the second week in April.

The big social event for the month will be Lady Cubitt's English Hunt Ball to be held at the Princess Hotel. It is a subscription ball and the proceeds will go to the Lady Cubitt Compassionate Fund (Bermuda Charities). Music for the ball will be provided by Ben Cutler, former Yale football star, and his orchestra.

VIRGINIA GARDEN WEEK

Over 100 of the most beautiful and famous Virginia homes and gardens will be opened to the public from April 23rd to the 28th, under the auspices of the Garden Club of Virginia. Some of these gardens antedate the revolution and several have been in the hands of the same family for over two hundred years.

This garden week in Virginia is a fête in our country's calendar of festivals which has gripped the imagination of visitors from all over the world. Elsewhere in House & Garden you will find a complete list of the many private homes and gardens that are open to the public. Suffice it to say that you will see what can be seen nowhere else in the United States gardens that preserve the tradition of English floriculture with their stateliness, their beauty, their historic settings and architectural background.

GREENBRIER

White Sulphur Springs, West Virginia, also has its floral season, for the first Annual Flower Show will be held on the Colonial floor of the Greenbrier starting on March thirty-first and continuing through Easter Week. On the night of the thirty-first the new Dinner Dance Room at the Greenbrier receives its christening with Meyer Davis in charge of the music and with this room featured for the Supper Club Following Easter Week, the Polo season will be inaugurated at the Greenbrier Polo Field, with games scheduled between visitors from Pittsburgh, Cleveland, Detroit, Columbus, and many of the Virginia teams, notably the Middleburg Club and the White Sulphur team. Golf and tennis also come to the fore during April at the Greenbrier with the Mason and Dixon Golf Tournament starting on April 9th, and the 14th Annual Mason and Dixon Tennis Tournament scheduled for the week of April 16th. This latter event attracts the leading tennis stars of the country and offers the Davis Cup squad a final opportunity for hard competitive tennis before the first match in the North American Zone.

YOSEMITE SUNRISE

Yosemite National Park has an annual event of unusual interest on Easter Sunday. At 10:00 A.M. the Sunrise Service is held on the shore of Mirror Lake. The setting and the late hour make this distinctly different from the usual Easter Sunrise Service. Rising directly above Mirror Lake is the tremendous bulk of Half Dome, almost a mile high. The sun makes its first appearance of the day over Half Dome at approximately ten o'clock on April 1st. As it rises over the dome, there is a perfect reflection of dome, sun and trees in the glass-like surface of the lake. The choir and musicians are on a tiny island about fifty feet from shore, and the robes and white surplices are as perfectly reflected as if in a mirror. The congregation is grouped on the curving shore and banks.

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Matson Navigation Company. For rates, reservations, information, call or write 814 Second Avenue, Main 3677.

U. S. Lines. For rates, reservations, information, G. H. Nickerson, Mgr., 216 Joseph Vance Bldg., 3rd & Union, Main 8113 or authorized steamship agents.

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Italian Line. For rates, reservations, information, call or write E. V. Lecour, Resident Manager, Architects Bldg., 1133 Beaver Hall Hill.

U. S. Lines. For rates, reservations, information, call or write L. S. Tobin, Mgr. Pass. Dept., 485 McGill Street or authorized steamship agents.

White Star Line. For rates, reservations, information, call or write L. S. Tobin, Mgr. Pass. Dept., 485 McGill Street or authorized steamship agents.

Quebec, Quebec

Cunard Line. For rates, reservations, information, call or write S. Barrow, 67 St. Peters Street, Quebec 2-0008.

U. S. Lines. For rates, reservations, information, call or write G. R. Ramsey, Mgr., 53 Dalhousie Street, Quebec 2-0008.

White Star Line. For rates, reservations, information, call or write G. R. Ramsey, Mgr., 53 Dalhousie Street, Quebec 2-0008.

Toronto, Ontario

Cunard Line. For rates, reservations, information, call or write G. W. Wildblood, Bay & Wellington Streets, Elgin 3471.

French Line. For rates, reservations, information, call or write Otto Goetz, 53 Richmond Street, W., Elgin 1282.

U. S. Lines. For rates, reservations, information, call or write C. F. Mason, D.P.A., 55 King Street, East, Elgin 9116 or any authorized steamship agents.

White Star Line. For rates, reservations, information, call or write C. F. Mason, D.P.A., 55 King Street, East, Elgin 9116.

Vancouver, B. C.

Cunard Line. For rates, reservations, information, call or write C. A. Whitelock, 622 Hastings Street, W., Seymour 3648.

French Line. For rates, reservations, information, call or write French Line, 966 W. Hastings Street, Seymour 5380.

U. S. Lines. For rates, reservations, information, call or write Major R. G. Parkhurst, 738 Hastings Street, West.

White Star Line. For rates, reservations, information, call or write Major R. G. Parkhurst, 738 Hastings Street, West.

Winnipeg, Manitoba

Cunard Line. For rates, reservations, information, call or write J. F. Pratt, 270 Main Street, Winnipeg 26-841.

French Line. For rates, reservations, information, call or write H. P. A. Hermanson, G.P.A., 470 Main Street, Telephone 24266.

U. S. Lines. For rates, reservations, information, call or write J. H. Patterson, D.P.A., 224 Portage Avenue.

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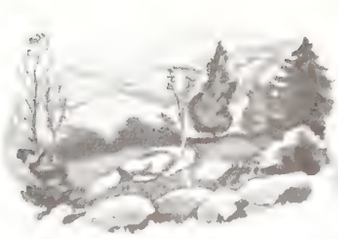
The news that Europeans have adjusted their rates with the variation in American exchange should dispel any gloomy thoughts about higher costs in Europe.

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There's the Place





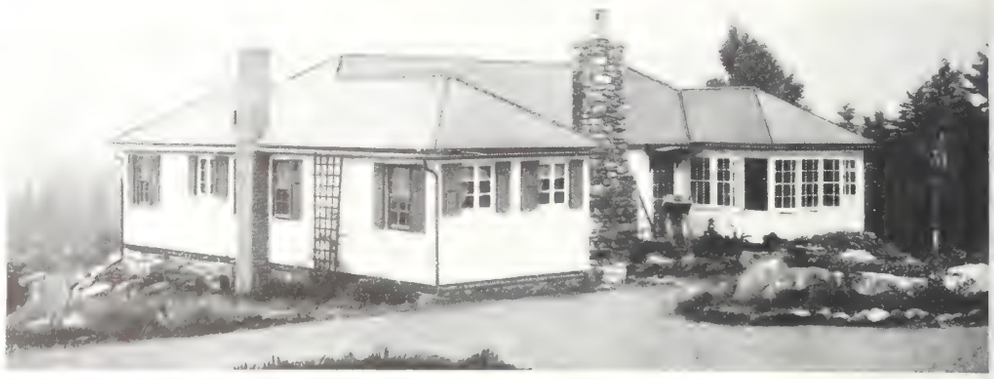
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AND THIS IS THE HOUSE THAT GROWS IN A FORTNIGHT!

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G S R
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N.B.—[illegible]



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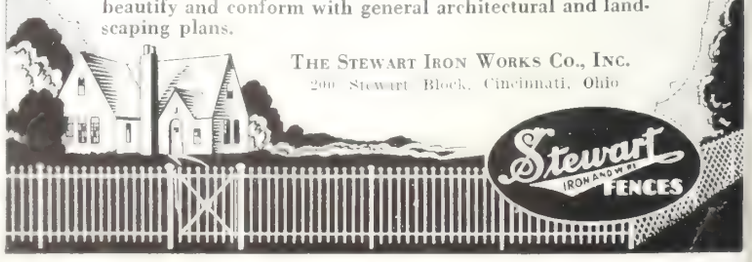
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New S. S. MANHATTAN
April 25, May 23, June 20

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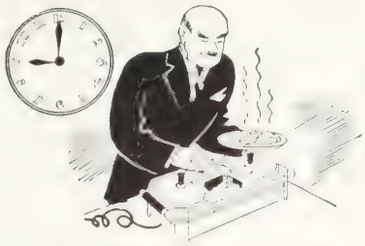
The *Manhattan* and *Washington* with their running mates, *Pres. Harding* and *Pres. Roosevelt,* offer weekly service to Cobh, Plymouth, Havre, Hamburg. See your local agent. His services are free. Roosevelt Steamship Co., Inc., General Agents, No. 1 Broadway, N.Y.

UNITED STATES LINE

For branch offices see Travelog on pages 12 and 13



A M. Little bright eyes starts the day
th a few war whoops and a call for cereal
reakfast is now officially started



9 A M Father arises The Chase Electric server loses some of its supply of scrambled eggs and sausages Breakfast marches on!



10 A M Sister has a date with a horse and comes galloping down the stairs She raids the server for codfish cakes Breakfast marches on!



11 A M The young man met the milkman on his way out But being mistaken he demands breakfast He'll find four different foods in the Chase Server — still piping hot!

Breakfast Buffet

OR COOKS MADE HAPPY ON SUNDAY MORNINGS



ASE ELECTRIC BUFFET SERVER operates on A. C. or D. C. current. on-tarnishing chromium with porcelain casseroles. Use it for buffet rving at breakfast, luncheon, supper. Designed by Lurelle Guild. $40.

Have a Breakfast Buffet next Sunday morning! Then you can get up any old time and find a hot meal waiting for you. All cook need do is to prepare things, place them in the Chase Electric Buffet Server...and she's free for the rest of the morning to go about the serious business of preparing dinner. Late risers can easily serve themselves without disrupting the household. Breakfast stays piping hot until noon, if necessary, without the least danger of overcooking.

But don't think the Chase Buffet Server is only for breakfast. You can use it for Sunday lunch or supper, too. It is ideal for spaghetti, creamed chicken, lobster Newburg and many other dishes described by Emily Post in her new book, "How to Give Buffet Suppers."*

On your next shopping expedition, make it a point to see the Chase articles of nontarnishing chromium that never need polishing. They're on sale at good department, gift and jewelry stores.

If you would like a copy of Emily Post's book, "How to Give Buffet Suppers," send 10c in stamps.

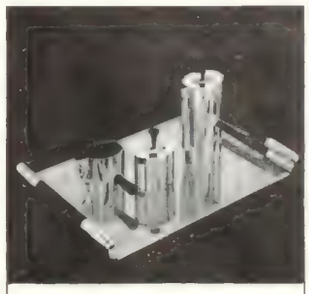
CHASE

CHASE BRASS & COPPER CO.

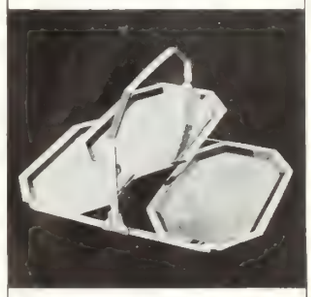
INCORPORATED

WATERBURY, CONN.

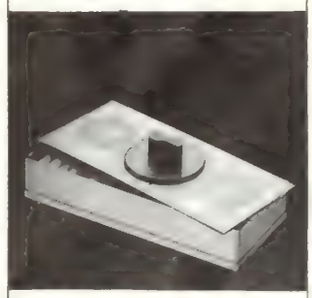
es slightly higher west of the Mississippi



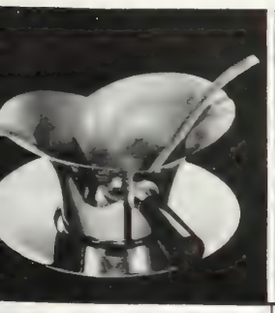
DIPLOMAT COFFEE SET, $15
TRAY, $7.50



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CHEESE SERVER, $7.50



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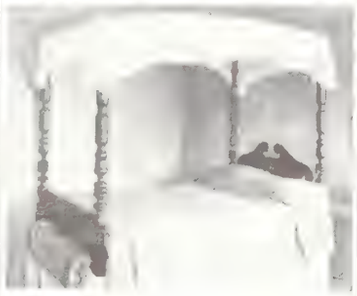


CANAPE PLATE, 75c
COCKTAIL CUP, 50c



COLD MEAT PLATTER, $4

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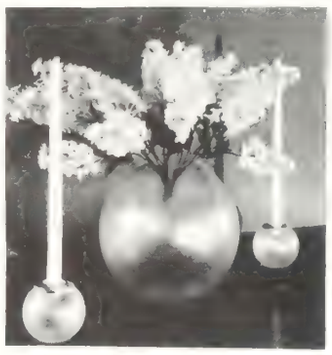
Shopping







You take repeatable so much plainly pretty on tables. Perhaps it is pretty, too, polite [illegible] it's the effect of all this Chinese-Modern decoration House & Garden's been involved in lately. Believe it or not the editorial staff is going to start wearing its hair in a queue next week. As for the [illegible] exponents of that old Chinese trick with mirrors—the painting done on the reverse side of the glass. They'll lend authentic support to furniture like that on page 34. The mandarin, on the left, is black, pale green, red and blue. Pale yellow, fawn, and light blue combine in the landscape at the right. Black, lacquered wood frames on both. 16½ by 12⅜ inches. These and other similar subjects available at $15 each. Olivette Falls, 571 Madison Avenue, New York



Speaking of Ivory Flakes, Lux or any other soap suds, bubbles like those above are awfully good just now for console decoration. They are made of glass that is no thicker, and scarcely heavier, than the liquid it impersonates, and are apt to remind you of blowing bubbles—ballet dancers—or champagne, according to the kind of person you happen to be. Their silver-white, frosted finish looks like the haze on a pitcher of ice-water on a warm day, and as refreshing. The bowl, being 11 inches tall, is ideal for the larger spring flowers—especially lilac and dogwood. The candle holders are each 3¾ inches tall. $3.25 apiece. Bowl, $10. Imported from Holland. Jane Merrick, 103 Rockefeller Plaza, New York

Jumping into my high silk hat and thus transforming myself into our society reporter I note the arrival in town of some interesting additions to our breakfast set. A snap of three members of this new family appears above. They're quite young and modern people—from the tri-cornered knobs on their lids to the nicely angular handles and spouts. Their porcelain complexions are the hue of thick, fresh cream. 14 other members of the family are not shown. The complete set is $12. First public appearance will be about the middle of April. Pitt Petri, Hotel Waldorf-Astoria, New York



Button, button—who's got the button? Why, that white linen lampshade in the upper left hand corner has—a whole border of shiny white buttons. Blue binding, top and bottom. 8 inches, $4.25. Why waste ticking on mattresses when shades like that in the center can be made? Those dramatic stripes are in dark gray, red and blue, or in dark red alone, on light gray ticking. 10 inches, $4.75. White cording decorates the red and white diagonally striped number, at right. 10 inches, $4.75. Also all standard sizes. G. P. Kirkpatrick, 1901 Sansom St., Phila., P.

Around . . .





if enough ways hadn't been in-
ed to cater to our incorrigible off-
ng—now even the story book peo-
have been coaxed to step out of
pages for them to play with. Re-
ber how you once wished for your
ime-story friends to come to life?
here they are in wood—right out
hat children's classic, "The Story
ittle Black Sambo." Each statuette
nished on both sides so that Sambo
all his friends have both a
t and rear. They come in a "bee-
iful" red-and-yellow wood box. Book
toys cost $2.50. Educational Play-
gs, 20 East 69 Street, New York



E's another thought for the small
-a wastebasket decorated with our
rite comedian's mascot. It is fond-
oped that the little dears will be
l by this touch of art to deposit
debris neatly therein. The duck,
reenish yellow and red, is rampant
field of cream. The top of the
et is red—the bottom, blue. Other
schemes, as well as other forms
oology, can be ordered. Also to
ad in natural wood stain—light
ark. 10 inches tall. $3.50. Child-
l. Inc., 32 East 65 Street, New York



THIS is an age that delights in changing the destinies of familiar materials. You've seen mattress ticking in a lamp-shade. Now here's the steel that watch springs are made of, all dressed up in the newest thing in book support—a book clasp. The books are inserted between the two coils that you see above, which, due to certain unique properties of the steel, will practically never lose their shape or resiliency. The base, as shown, is black glass—1534 by 6 inches. This design is exceptionally good with Modern or Neo-Classic decoration as a background, and indeed is so effective that the clasp might be used without books, simply for ornament. $25. A variety of materials may be used for the base—at varying prices. Marble and onyx are particularly good. The stencilled zebra cigarette box is $7.50. Both from James Pendleton, 16 East 48 Street, New York



THE fish that is proverbially thirsty is no relation to the gay trio that frolic on the highball, old-fashioned and cocktail glasses above. And the pale green vegetation that waves along the sides creates an underseas effect that I've an idea will be most refreshing to humans on hot July and August days. In fact the effect is so realistic that I'm just a little bit worried that someone a little overcome by the heat may try a jack-knife into his fifth or sixth old-fashioned. However the glasses are so attractive I think they're worth the risk. Incidentally, these are goldfish—guaranteed not man-eating. Cocktail size, $7.20 a dozen. Highball and old-fashioned, $12 a dozen. Mitteldorfer Straus, 245 5th Avenue, New York

Decorative Accessor
of COPPER



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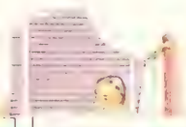


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warm antique colors,
accessories are the
tainer for cut flowers
tests prove flowers las
in these copper vases

LEFT. Scalloped-edge vase
CENTER. Ivy stand only
pots, 15" long
RIGHT. Classic vase 6½"
ALL THREE POSTPAID
COLORS: Old Bronze, C
tique Russet, Verdium I

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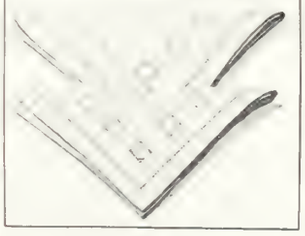
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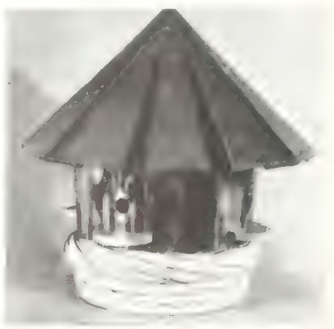
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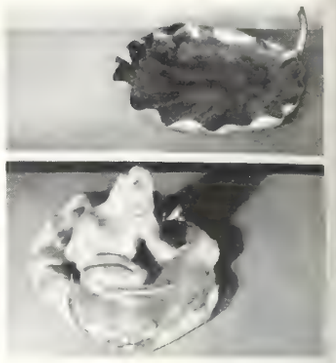
AND so we come, once more, by kind permission of the weather man and via the 6th Avenue "L", to the beautiful outdoors. And there we find a leaf that's really a good-looking, practical bird-bath, hand-beaten out of lead. Four sizes—10, 12, 15 and 18 inches in diameter—are priced at $7.50, $9, $12.50 and $18 respectively. Erkins Studios, 255 Lexington Avenue, New York. The frog is made of cast-stone finished in a soft, antique green. He is both water and frost proof and is piped for use as a miniature fountain. 7 inches, $7.50; 14 inches, $15; 24 inches, $35. Pompeian Garden Furniture Co., 30 East 22 Street, New York



FOR the smaller spring flowers with the fresh homeliness of the jonquil, hyacinth and tulip variety, the only suitable container is the simplest that can be found. The happy arrangement shown at right proves it. The curve of the vase is in excellent contrast to the stiff posture of the flowers and the glass is iridescent but clear to show the stems. The low bowl at the right, of copper finished in a gray-green, is without flowers so that you may see the grand texture of the metal. Glass vase, $5. Bowl, $1.50. Arline MacDonald, 8 East 54 Street, New York



NOT to find a sundial in a garden is almost as disappointing as finding no raisins in the rice pudding is to a pudding enthusiast. Fortunately for those of us upon whom such a lack would cast a blight, the model at the right will be found in some of the best gardens this year. The pedestal is a new design—the sides cut in planes, with a capital of simple petal shapes. It is strong and durable—made of a high fired, light stone gray terra-cotta. Height, 37 inches. The bronze armillary sphere is an unusually fine piece—the work of an architect. Diameter, 12 inches. $25. Pedestal, $15. Galloway Terra-Cotta Company, Walnut & Thirty-Second Streets, Phila., Pa.



THAT beautiful wooden building at the left is not a Swiss chalet—it's nothing less than a bird hotel, with four large individual rooms (no bath—see above for this) for wrens only. Each room is correctly proportioned and has a private entrance and sun-porch. The roof is substantially shingled in red cedar, and the whole may be had either in the natural wood finish or painted a New Englandish green and white, 21 inches tall; 10¾ inches in diameter at base. It is easily taken apart for cleaning and there's a strong ring in the top to hang it up by. $12.50. J. A. Jeger, 1149 North State Street, Chicago, Ill.



WHERE is the garden furniture of yesteryear—with the wear-ever look? Modern designers are educating the public to believe that furniture that doesn't offend every last one of your aesthetic principles can still be strong enough to stand up under the vicissitudes of an outdoor existence. The wrought iron and crystal fabrication at the left is one fortunate result of the new line of thought. Painted finish may be white or any desired color. Table, 36 inches square, $36. Armchair, $1 Straight chair, $15.50. Blanche Fa Storrs, 518 Madison Avenue, New Yo



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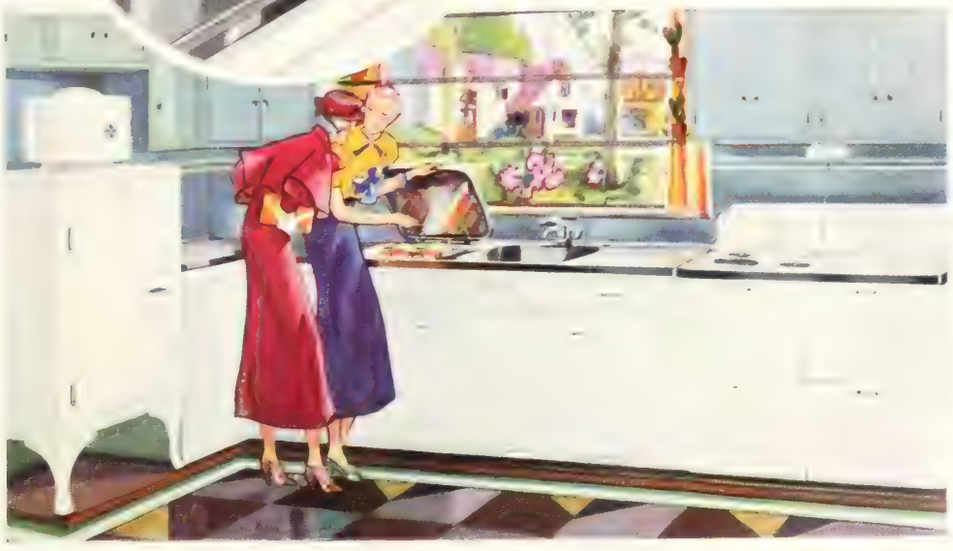
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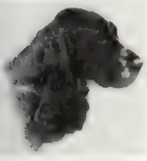


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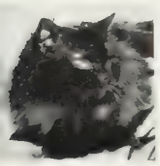
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FEW people realize that there are rough-coated (and also long-haired) Dachshunds, beside the smooths. Here is one of them—Ch. Jacob Postlip, owned by the Babel Kennels

He'll Capture Your Imagination

TO own a Dachshund just once is to want one of these little dogs for the rest of your life. No sooner do you buy a Dachshund than you discover that an interesting presence has come into your home—one that commands the love and unending service of the household. Just how surely this breed has captured the imagination of America is reflected in the American Kennel Club registration figures for Dachshunds during the past three years. In January, 1931, only 22 pedigreed dogs, both sexes, were registered, while in January, 1934, 87 names were placed on the records.

My close association with all recognized breeds enables me to write with understanding and affection for all of them. I can see a lot of good and very little bad in all thoroughbred dogs. But with the Dachshund I can write as the owner of several. I recommend them unreservedly to that great army of prospective dog buyers who want in the dog they are about to buy all the virtues of the canine race.

If you want a sensible, obedient and hardy little animal, pick the Dachshund. In my home I have three Shepherds, a Dobermann, a Collie and a Welsh Terrier, all house pets, and the harmonious and peaceful relations that exist between them and the Dachshund prove, to my mind, that the latter breed has a strongly balanced temperament. During his growing period the Dachshund is inclined to be self-willed, a sort of stubbornness, which he soon outgrows. But once he is trained he becomes obedient and sensible to a truly remarkable degree. For instance, in the matter of house breaking, once he acquires clean house manners, the lesson is never lost on him.

Most people today want a strong sense of watchfulness in the dog they are about to buy. All dogs have it. But you'd never suspect how well the Dachs can be depended upon to perform the duties of watch-dog. On many occasions I have seen my female Dachshund stand her ground upon the approach of strangers until she was assured that the ring of the bell or the knock on the door was no cause

(*Continued on page 22*)



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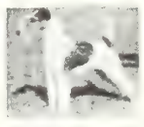
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The Dachshund is the national breed of Germany, where it rivals the popularity of the Boxer and Dobermann Pinscher. He bears within his quaint and winning personality all the appearance of aristocratic ancestry and distinctive type. He is first cousin to the patrician Basset Hound of Artois, thus proving that the breed is a working breed. The Germans are aware of the Dachshund virtues as sporting dogs. That is something we Americans must learn. Recently I read in an English magazine of a pack which was used for tracking jackal with Bloodhounds in East Africa, and that the Dachs had a musical cry. In Germany the breed is used for all kinds of sport—shooting, going to ground, tracking, and as a water dog. If one lives on a farm and wants a ratting-dog that can account for a good day's work, the Dachshund is the dog to have around.

In appearance the Dachshund should be long and low to ground, with a nicely cut up keel, flat top, without



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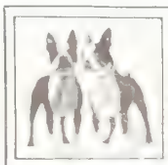
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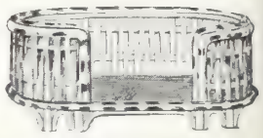
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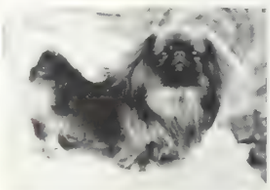
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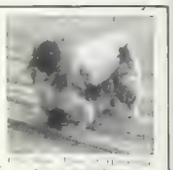
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HE is a workmanlike small fellow, the Dachshund. A capable sporting dog and unequaled as a ratter. Theo von Lindebuhl of Ren-Lak, pictured here, is owned by Mrs. Joseph J. O'Donohue, 3rd.

He'll Capture Your Imagination

roach. In fact, the perfect Dachshund has no exaggerations, but is a well-balanced sporting dog for work both underground and above it. The body should be well rounded in the ribs, to give full play to heart and lungs; the chest oval and well up in front of the forelegs, giving a well-balanced look.

The forelegs must be short and crooked as to the upper arm, and then straight. The pads are strong, rather large and well padded. The shoulders must be well laid—exactly as in a good saddle horse—with the thigh lines corresponding exactly, so as to give a level top without roach and not to cause dip behind the shoulders.

The hind legs must stand parallel and well under the dog; not cow-hocked or wide, both of which are bad faults. The stern should be of a medium length and tapering to a point.

The head should be of fair length without a pronounced stop, appearing from above and also in profile to be of wedge shape. The expression is most important, and must be alert and intelligent, but kindly. The eyes must be dark, expressive and slightly oblique.

The color combinations of Dachshunds are black and tan—dark eye and black nose; red—dark eye and black nose; chocolate—hazel eye and self-colored nose; dapple—dark or wall-eye; nose to follow body coloring. In coats there are three varieties—the short coat, the rough coat and the long coated. The breed is divided in weights—the dogs and bitches of light weight, sixteen pounds and under; medium weight dogs and bitches, fifteen to twenty-two pounds; and heavy weight dogs and bitches, twenty-two pounds and over. The using of a light, medium or heavy weight dog, of course, depends entirely on local conditions and mode of hunting.

C. E. HARBISON.

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Don't wait until your doctor... Get... tiful ponies. Reasonably priced. Ride on a real saddle horse. Please state requirements fully including price range.



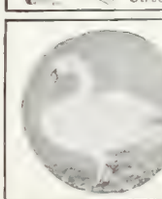
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Name

Address

No. of Dogs *Breed*

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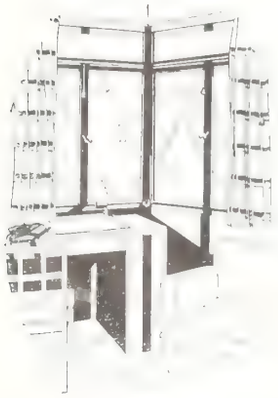


Glass well deserves the added emphasis now placed upon it when it makes possible such a bright and cheery dining alcove.

This pleasing and attractive combinatio of mirror and large window lends a tru distinction and individuality to the roo



UNIQUE *Windows* FEATURE MANY NEW TYPE HOMES NOW UNDER CONSTRUCTION



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THE BEST APÉRITIF IS FRESH AIR



THE NEXT BEST IS MARTINI and ROSSI VERMOUTH

At the left are shown the two great appetite-builders of the world. In the background, exercise in the fresh air—in the glasses, Mixed Vermouths. Either sends you to your meal with an eager palate. And the two together make cook put her shoulder to the wheel.

They've been about, the people in the foreground, because a Mixed Vermouth is the chic, continental before-dinner drink. It has a delicate bitter-sweet quality which is subtly delightful. Perhaps, like oysters, vermouth is an acquired taste—we've forgotten. But people who like it insist that a Mixed Vermouth makes sherry seem a trifle obvious. And we've been hearing more and more in the last month or two—

"Make Mine a Mixed Vermouth"

It's usually made of half Dry and half Italian Vermouth—and served in any one of the three glasses shown above. Be sure it's Martini & Rossi Vermouth, however—for vermouths differ like everything else. Martini & Rossi is the standard all over the world—has been for generations.

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This advertisement is not intended to offer for sale or solicit in any State where the advertising will not be accepted.



*Car illustrated above is the 126-inch Wheelbase Straight Eight, 115 Horse Power, Salon Custom Sedan $1125

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6 CYLINDER MODELS [illegible] 8 CYLINDER MODELS $945 TO $1095 SALON 12 MODELS $1395 TO $1545

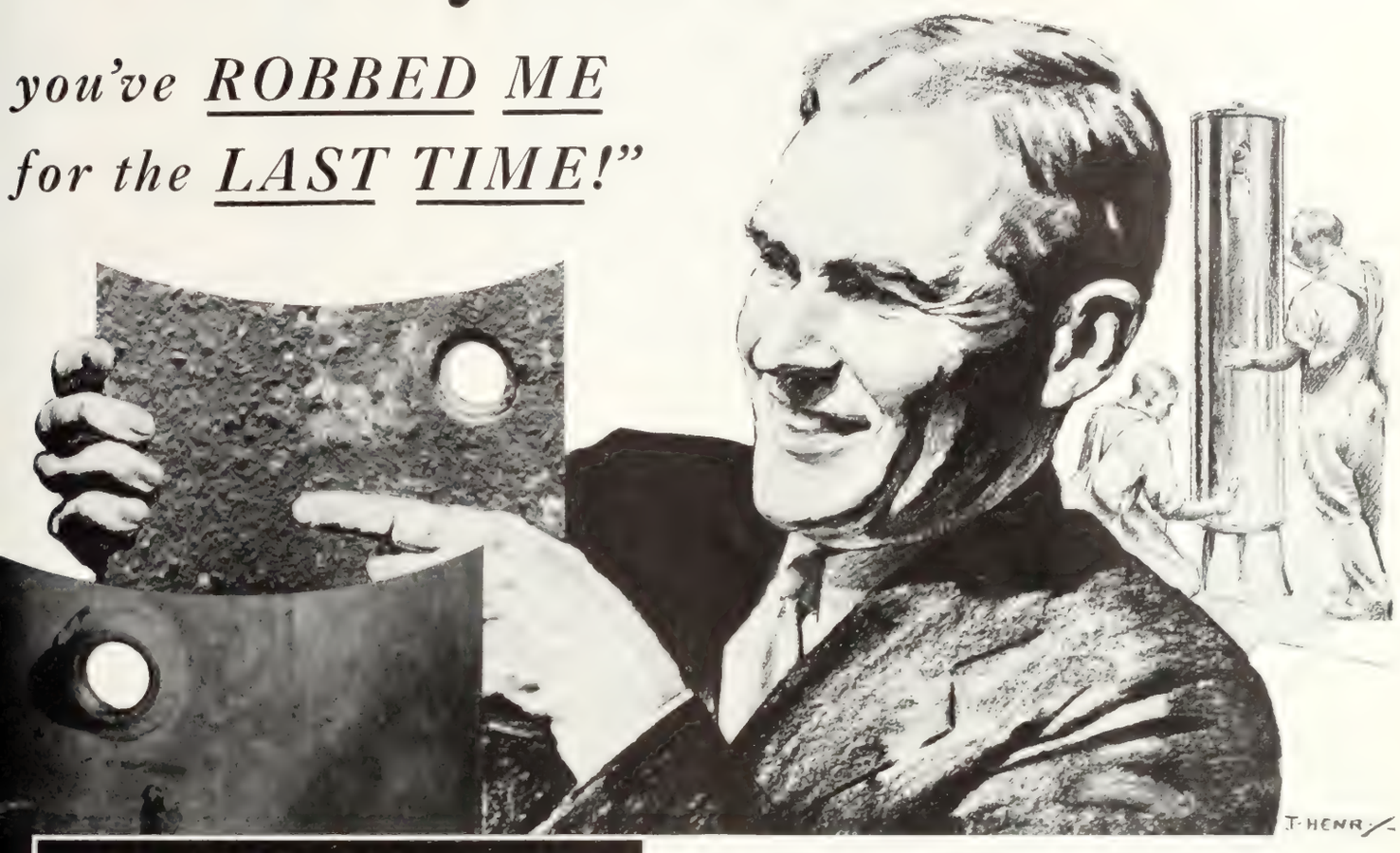
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AUBURN AUTOMOBILE COMPANY, AUBURN, INDIANA, Division of Cord Corporation

AUBURN

"Goodbye, RUST..

...you've ROBBED ME for the LAST TIME!"



Looks OK outside... but look what's inside after 20 months

Outer wall of an apparently sound tank from a "pure water" region, cut open for inspection.

Inner walls show alarming evidence of dangerously weakened metal, corroded by rust.

WHEN rust eats its way through your hot water tank, you're forced to one thing: take out the tank.

But you are *not* forced to put in its ce another tank equally vulnerable rust.

You can escape the cost and irrita- n of later replacements by choosing a nk eternally *proof* against rust . . . a nk of Monel Metal.

Clean Metal . . .
Clean Water

is Nickel alloy resists corrosion from ery water-borne source. It ... s metal-caused dregs to contaminate ur hot water for cooking, defile your th, or stain your treasured linens.

nstead, you have the comfortable owledge that the *inside* of your Monel tal tank . . . *like its outside* . . . is as



Sound Outside... Sound Inside for 20 years... Guaranteed

No rust can form in a Monel Metal Hot Water Tank. No water-borne impurity can corrode or weaken it. Tested up to 400 lbs. hydrostatic pressure, 50% to 100% stronger than others, every Monel Metal tank is guaranteed 20 years . . . and should last a lifetime. Yet its cost is surprisingly low.

gleamingly clean as polished silver.

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Monel is the same beautiful metal that is preferred in modern kitchens for sinks, cabinet tops, tables, and range tops.

It is the same metal used in *Kitchens of the Future* at the Century of Progress and in *model* kitchens the country over. You've probably seen it featured in special displays at your favorite department store. Mail the coupon below for complete information.

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THE FOLKS HAVE A TELECHRON NOW"

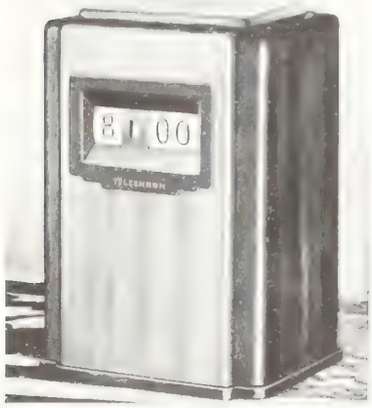
"My noisy 'tick tock' is almost over, and it grieves me way down to my worthless insides. I've *enjoyed* the 'sport of springs' . . . made my owner miss his train . . . the family late for meals . . . Junior tardy at school. It's been fun! But . . .

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He's different? Naturally—he's growing. The question is, are the changes those that you desire for him? Is he developing the habits and standards you think he should? In short, is the school helping him to grow to his fullest stature?

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These Schools Will Give Special Consideration to Letters from Readers Who Mention House & Garden's Name

Contents for April, 1934

HOUSE & GARDEN

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Decoration

MODERN VIA THE CELESTIAL EMPIRE, Donald Deskey 34
CHINESE MODERN 35
SUNSHINE PLAYS A PART IN DECORATION 41
A WHITE DRAWING ROOM, Syrie Maugham 43
UNUSUAL CLOSETS FOUND IN UNEXPECTED PLACES 44
A DREAM HOUSE IN SHADES OF SUNSHINE, Felicia Adams 47
AMERICAN GLASS ATTAINS A NEW LEVEL 49
GLITTERING TABLE TALK CONCERNING ENTERTAINMENT 54
HOUSE & GARDEN PICKS NEW WALL PAPERS 58
INGENUITY FURNISHES AN APARTMENT, Ysabel B. Robinson 60
ALBUM OF IDEAS ON HOW TO DECORATE MANTELS 62
PARADE OF NEW METALS 66
LATEST NEWS IN IRON AND WIRE 76

Gardening

HOW THE JAPANESE PRESERVE CUT FLOWERS, Mitsu Arai 38
TRY THYMES FOR GARDEN GREENERY, Louise Beebe Wilder 52
THE CANADIAN ROCKIES, Ira N. Gabrielson 56
TAMING THE FRINGED GENTIAN, G. G. Nearing 70
TIMELY GARDENING HINTS 78

Architecture

GUEST HOUSE IN CONNECTICUT, Frank J. Forster & R. A. Gallimore . . . 68
GIVE YOUR PLUMBING SYSTEM A CHANCE, Julius Gregory 71
COTTAGE THAT CLIMBS A HILLSIDE, Julius Gregory 72

General Features

COVER DESIGN BY EDNA REINDEL
THE BULLETIN BOARD 33
THE GAME OF HOUSE AND GARDEN, Richard Le Gallienne 40
SOUP OF THE EVENING, June Platt 50
WORKING OFF YOUR PEEVES ON THE CROWS, Harriet Moore 65
PEN PORTRAITS, Mary Martin 73

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VOLUME LXV, NUMBER FOUR. TITLE HOUSE & GARDEN REGISTERED IN U. S. PATENT OFFICE. PUBLISHED MONTHLY BY THE CONDÉ NAST PUBLICATIONS, INC., GREENWICH, CONN. CONDÉ NAST, PRESIDENT; FRANCIS L. WURZBURG, VICE-PRESIDENT; W. E. BECKERLE, TREASURER; M. E. MOORE, SECRETARY; FRANK F. SOULE, BUSINESS MANAGER. EXECUTIVE AND PUBLISHING OFFICES, GREENWICH, CONN. EDITORIAL OFFICE, GRAYBAR BLDG., LEXINGTON AT 43RD, NEW YORK, N. Y. EUROPEAN OFFICES, 1 NEW BOND STREET, LONDON, W. 1: 65 AVENUE DES CHAMPS-ÉLYSÉES, PARIS. PRINTED IN THE U. S. A. BY THE CONDÉ NAST PRESS. SUBSCRIPTIONS, $3.00 A YEAR IN THE UNITED STATES, PORTO RICO, HAWAII AND PHILIPPINES; $3.75 IN CANADA; $4.50 IN FOREIGN COUNTRIES. SINGLE COPIES 35 CENTS.

WHAT'S WHAT IN HOUSE & GARDEN



■ Again Chinese influence is creeping into decoration, and this time, surprisingly enough, sponsored by the moderns. It is not the Chinese of Chippendale, however. The rich detail that so charmed him will not return, we are told. Now it is structural lines and basic form that the Celestial gives us, these being in accord with the tenets of modernism. Our lead article tells all about this development



■ Much can be done with old furniture if we consider it with an imaginative eye. Especially will the Victorian respond to a little attention. Sometimes a coat of paint and new upholstery will work wonders. Maybe a disfiguring band of carving crowning a chair or love-seat can be sawed off and the piece recovered. The article on page 60 tells how a delightful apartment was based on old furniture



■ The famous are subjected to many trials. Not the least is seeing themselves reproduced in such quaint mediums as wire, spun-glass, etc. Sometimes these oddities make interesting collectors' items. In this issue a collector shows us her portfolio of portraits made by writing-masters who used words and scrolls to outline features, or made up eulogies in blocks of fine writing, shaded to produce the likeness of the eulogized

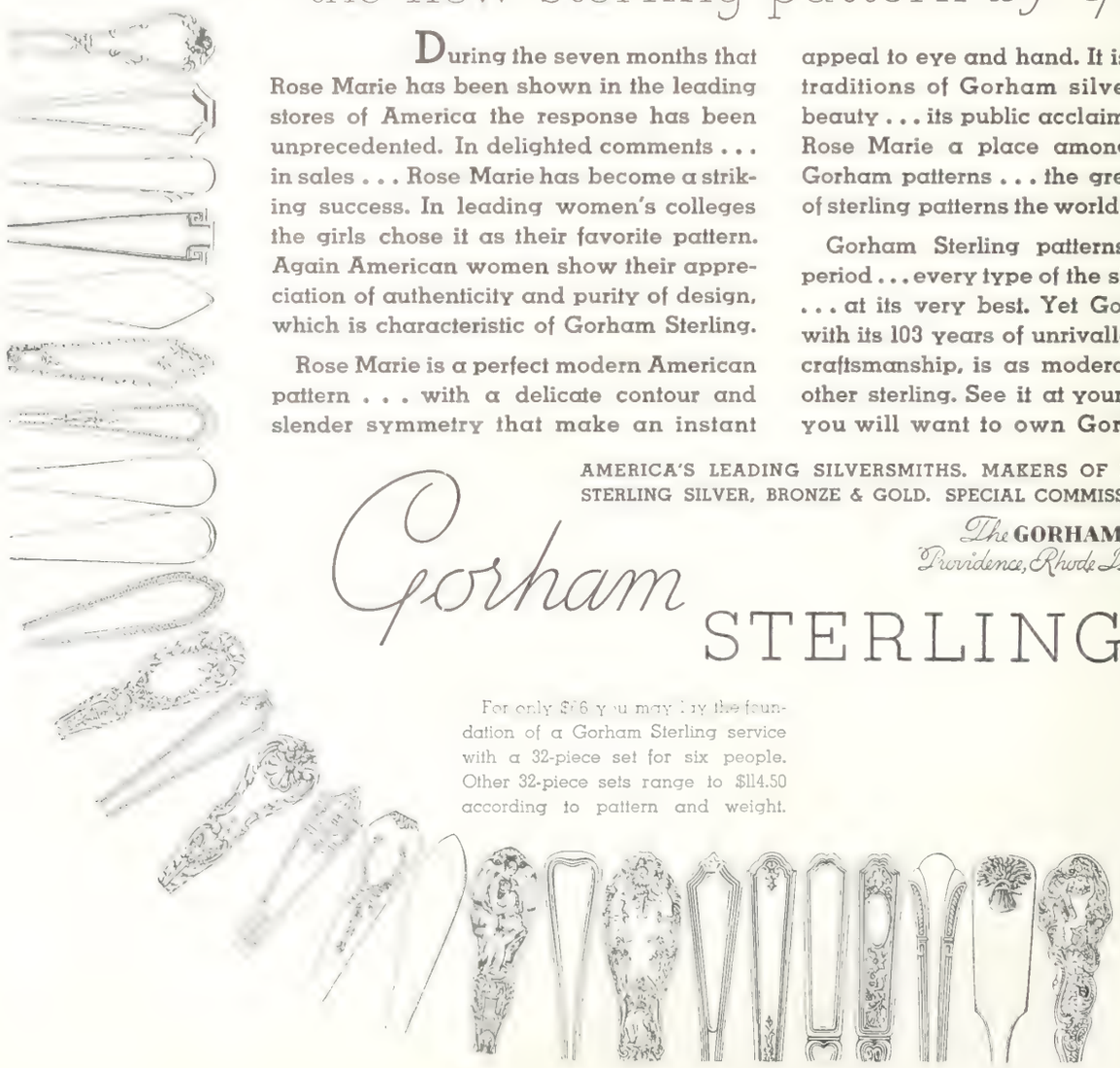


■ Timeliness is the essence of garden success. You may postpone, for a time, the repainting of the house or that recurtaining of the living room, without greatly handicapping the success of those operations. But not so with gardening. Plants brook no delays; with them you do the right thing at the right time, or your chance is gone. That's why the Gardener's Miscellany page in each issue of House & Garden specializes in timeliness



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THE BULLETIN BOARD

TAXING BEAUTY. Just now there is a powerful lot of talk about just where the next war is going to be, so we would like to establish our own little war zones. Without permission of the Disarmament Conference or the League of Nations, we propose to train our guns on, first, taxing property with gardens and, next, "Please Omit Flowers" in funeral notices. We'll start these wars separately.

A man buys a place in the country or suburbs. He goes to the expense of improving his property by landscaping the grounds. He maintains the lawn and keeps the flower beds in order and sprays his trees and trims his bushes. Forthwith the tax assessors come along and raise his assessment. The fellow next door, who makes no effort to improve his place, is charged nothing additional for his laziness.

Why is this premium put on growing beauty? Why shouldn't the man who makes and maintains good grounds around his home be assessed less? And the other fellow more. One is adding to the attractiveness and livability of the town; the other isn't lifting a finger for it. Why penalize the man who does the most?

PLEASE OMIT FLOWERS. Our second war would be against the phrase "Please Omit Flowers" in funeral notices.

Apart from the fact that flowers express what words can never say, the deliberate banishing of them is bad economically. In these late difficult times many people thought they should not spend the money for flowers. In one instance that came to our notice a friend wrote the widow that instead of sending flowers she had sent an equivalent sum to a local charity. She was quite sure the dear departed would prefer her giving money to the starving rather than send a wreath for his coffin.

The dear departed happened to have been an economist and, could he have risen from his shroud, he would have explained that she did exactly the wrong thing. She should have sent the flowers. In not doing so, she had lessened the work available, and consequently the wages of a long line of trained workmen—the grower in the greenhouse and the man who sells greenhouse supplies, the man who cuts the flowers and packs them, the truckman who drives them to town, the florist who makes up the wreath, the boy who delivers it. All these legitimate workers she deprived of several steps whereby they make their living. True, coffee and crullers were served to the destitute, but economically her sentiment was all wrong.

STUPIDITY CONTEST. The mail heaped up on our desk is the result of offering a prize for the highest degree of garden stupidity. From all parts of the country dumb-bunnies have been sending in their confessions. Some are wows! As this contest will run one more month, send your story now. We want to announce the winners and award those nickle-plated trowels in May.

STREAMLINE SATIETY. If, after these two wars are fought my ammunition remains, we shall probably shoot it off in one big bang against the word Streamline and the current tendency to give every object that crawls, flies, creeps and has its being on this earth a long, low, soil-hugging figure. Man has been spared to walk upright. Trees are still allowed to stand on their roots and resist the wind and flagpoles, thank Heavens, can still be flagpoles.

COLOR IN VENEER. Maybe you have been intrigued by the colors found in furniture woods and we hasten to tell you what we know about it. Some of this color is provided by a generous and abundant Nature, some by the hand of man. Once on a time woodsmen working for furniture dealers gave the living tree a dye injection that the sap carried where it pleased. Then the tree was cut down. Today the tree is felled first and the dye is forced into the fibres under great pressure so that when the layers are unrolled for veneer, all manner of color tones and fantastic markings are produced.

THE FOREST OF THE GRASS

How I have loved this ground,
The forest of the grass,
Where fall, without a sound,
Green timbers as I pass;

Where, eye-to-eye with ants,
I've watched a beetle blunder,
All in an awkward trance,
Provoking fragile thunder
Among the last year's straws
Of blades which had to die,
Waving his snaggled claws,
Rolling his frantic eye.

How I have loved to see
With chin upon the ground,
How tall the grass can be
Yet fall . . . without a sound!

—MARTHA BANNING TRESSA

FLOWER SHOWS. There have probably been flower shows ever since the first gardener leaned over the fence of the second gardener and claimed that his cabbage was the bigger. In England, the town of Norwich gave flower shows as early as the 17th Century. The Company of Gardeners of London had its own monthly showings in the first quarter of the 18th Century. The first Rose show was given in France under the auspices of the Empress Josephine early in the last century, and England has been enjoying its annual Rose shows since 1858. St. Petersburg had its first horticultural exhibit in the same year. American shows started in Philadelphia when the Pennsylvania Horticultural Society opened its first exhibition doors in June, 1829. That society has continued the custom unbroken ever since.

CORONAL FOR A PRINCE. Were we inclined to weave a coronal this month, it would be to the memory of Joseph Maria Franz Anton Hubert Ignaz zu Salm-Reifferscheid-Dyck, and, after they learn about him, those who grow Hens and Chicks and Cactuses and such other succulents might care to do likewise. Prince de Salm-Dyck (1773-1861) assembled the most famous collection of succulent plants in all of Europe, welcomed all those who came to study or admire them and wrote three masterly books on the subject. By 1849 his collection of Cactus had become superb. Beside these horticultural endeavors, he has left a reputation for being an excellent botanical artist and a brave soldier.

GARDEN DEFINITION. For a number of years now we have been struggling to define a garden in some other terms than merely those of horticulture. It is not enough to state the obvious facts that the garden is part of the rich social heritage of all times, or that the art of gardening makes for contentment in the home and develops a more substantial citizenship; or that it satisfies a craving to explore a world that is at once familiar and unknown. Surely the garden serves a purpose higher and more penetrating even than these. In the face of these restrictions, let's attempt a definition:

Through all ages and in all countries and planes of civilization, the garden has been one of those various avenues available to man whereby he can come to know God. In both a garden and through the art of gardening, he may reach those "Fortunate Fields" where beauty, wisdom, peace and love dwell eternally.

ANCIENT MAGAZINE. From out the dust bin of the past we have rescued what was perhaps the very first House & Garden. It is a slim pamphlet containing sixteen pages, published at Cleveland by Thomas Brown & Company in 1861. This "House & Garden" proclaimed that it was devoted (as is its present heir) "to Horticulture, Floriculture and the Household." The price was 50 cents a year, but if you were a teacher, postmaster, clergyman or physician you could have it for 25 cents. A page of advertising cost the whole of $8.00. Just before the advertising commenced came a page of "Poetry, Beautiful Thoughts and Puns and Anecdotes." The Beautiful Thoughts might pass muster today, as most of them were culled from the Bible and the classics, but the Poetry and the Puns were just the sort of thing you'd expect in House & Garden in 1861.

GEORGIA IN GARDENING. Ever since the first volume of *Gardens of Colony and State* appeared, local state garden clubs have been tempted to write their own garden histories. The latest is Georgia and the subject well deserves a volume, for Georgia has been rich in gardens since its beginning. Under the editorship of Mrs. L. M. Cooney, this beautiful book sets down not alone the story of past gardens but also pictures many existing today. Not the least of the features are perspective drawings of old gardens.

THE GREAT FURNITURE ERA. The most stable of furniture centuries is the 18th. However taste may flutter and eddy, there is always an appreciable percentage of the populace who prefer 18th Century English furniture to all others. In those decades was offered a wide range of designs that appeal to a diversity of tastes. The classicist can have his classicism and he of more fanciful leaning his Chinese Chippendale. In France an equally wide range of taste is available. The wise buyer of furniture never loses sight of the 18th Century.



Modern via the Celestial Empire

SOMETHING new and [illegible]—Donald Deskey hobnobbing with the Celestial Empire! Result: Chinese-modern furniture—a new conception combining the forthrightness of today with the curves, the color, the quirks of that glamorous style from the Far East which has invaded every great period. See the end of the article for further description of this setting



EVERY so often the world has to go back to China for ideas. For a long while now the Modernists (although some of them may not acknowledge the fact) have been dipping into the rich storehouse of the Celestial Empire. Turn over the pages of any 18th Century book on China, and you can put your finger on the exact sources of many schemes in architecture and decoration touted as brand new at The Century of Progress last year.

Since they have been drawing these new-old ideas from China, it is only natural that the Modernists should eventually return the compliment by creating a modernized Chinese taste. Chinese-Modern is one of the newer tendencies in furniture designing. And if the furniture is modernized Chinese, we naturally wonder what its characteristics are, what backgrounds it will require and how amiably it will associate with other types of furniture.

Instead of going into these subjects directly, let us reach them by the more circuitous by-paths of history.

IN THE 17th Century the Emperor Ch'en Lung desired to build a new pleasure palace at Peking. European trade and missionaries were just beginning to penetrate China and this far-seeing Son of Heaven, with an eye to business, concluded that this structure should show enough European influence so that visitors from the West would be aware of his up-and-coming enterprise. To that end he imported two Jesuit missionaries—Frs. Castignole and Attiret—to paint murals and portraits for it. Yuan-ming-yuan as he called the palace, was to be neither entirely Chinese nor entirely European. It was a fantasy, a cultured Chinaman's conception of what he thought a European palace might be.

In due time Chinese taste began to filter into France. The court celebration at Versailles on New Year's Day 1700 was a Chinese festival—or, what the French court thought a Chinese festival might be like. The Chinese rococo taste appeared in gardens. It wasn't any more genuinely Chinese than Yuan-ming-yuan was genuinely a European palace. By the time the taste got to England, the furniture-makers and the designers of wall paper, fabrics and ceramics began to show a little more fidelity to the true Chinese spirit. Yet it was not uncommon for furniture to be made in England and then shipped out to China for Chinese artists to decorate. And like or not, they decorated these pieces in what they believed Europeans thought Chinese taste to be!

Topsy-turvy? Certainly it was topsy-turvy! We think the Chinese do things backward and they think we do them the wrong way, and never the twain get together. Nor is there any reason why we should. So strikingly characteristic is the Chinese taste that one needs only a few bits of it to establish a Chinese atmosphere in a room. It is like a very strong tincture that must be handled carefully. Too many Chinese pieces in a room are overpowering. A suggestion here and a suggestion there suffice.

The modern designer is not falling into the pitfalls that beset the feet of previous delvers in the Chinese taste. He is not trying any topsy-turvy interpretation of it. He is taking just so much and no more of this penetrating tincture, and the results, as pictured here and on the next two pages, promise to be refreshing.

Chinese-Modern will mix with European and American modern or with furniture from the English 18th Century. Its characteristics may be set down as being modernism celestialized. That is, the basic mass and form of chairs, tables, bureaus and such are essentially those with which we are familiar. To these basic forms have been added such drops of the Chinese tincture as straight-line fretwork in corners, lacquer finish and the flare-up ends characteristic of Chinese temple roofs and the undercut below the tops of tables and seats of chairs and at the bases of cabinets.

THE return of lacquer is especially interesting. Often two different tones are used on the same piece, say Chinese yellow and Chinese vermilion or yellow and jade. This is unadorned. No attempt is made to introduce those heavy gilt incrustations found in old lacquer pieces. They would be contrary to the modern taste.

While an unusual room could be made by placing such pieces against the background of an old Chinese paper or a contemporary reproduction of one, no such elaborate setting is required. The plain flat and painted surfaces of the modern wall, with an occasional Chinese print or fragment of carving, would throw this furniture into sufficient relief. Thus we can avoid those monotonies of Oriental grass cloth that were once considered the *sine qua non* of backgrounds for Chinese rooms.

Often this modernization of old Chinese-European styles is accomplished merely by a coat of paint. Whereas one usually associated Chinese Chippendale chairs, say, with

mahogany, they become quite new and fresh when painted flat white. Or a Chinese Chippendale table lacquered egg-shell color with a mirror top.

Other details are noticeable. Old Chinese prints are now being framed with narrow strips of colored mirror—emerald and sapphire blue. Many modern lamp bases of crystal and mirror support shades of stretched taffeta made on the flaring lines of a Chinese pagoda. One of the new fabrics—used as a background for the pictures on this page—shows a Chinese fretwork of bamboo.

In a sense the simplicity of this Chinese-modern is comparable to the simplicity of all furniture styles in their first conception. The strong periods of furniture design have always begun as robust geometric forms and they have a common simplicity. What they eventually grow into is another matter. In the beginning they are all sisters under their skins. One modern designer proved this theory by the fact that he started to work out methods of furniture construction with solid wood and plywood at the least labor cost. When the design was finished it turned out Chinese. He had headed for Vienna and wound up in Peking!

How well this new style adapts itself to modern surroundings, how perfectly at home even the old Chinese things are with contemporary decoration, is apparent in the unusual rooms illustrated on this and the opposite page. In the library opposite, shown in two views, Mrs. Robert Schey has cleverly combined modern, modernized Chinese and antique Chinese, creating a room refreshingly different and entirely livable. Two fine antique Chinese teakwood chairs strike the keynote, and what could be more modern than the straightforward design of their decorative backs? Stands for the two lamps made of red lacquer tea caddies were specially designed to carry out the Chinese-modern spirit of this room. They have round wooden tops with metal supports in a modernized version of Chinese fretwork. With a background of plain walls the color of bamboo is used steel gray wood trim. Around the modern mirrored fireplace are bookcases ornamented with decorative Chinese details—modernized Chinese—picked out in gold. Other modern notes are found in the severe upholstered pieces covered in rough textured material in mustard color, the chromium andirons, the accessories, and the method of framing Mr. Schey's etchings of the men who attended the Limitation of Armament Conference at Washington. These are framed with a single strip of glass held top and bottom by natural wood moldings. This room was planned by Mrs. Schey in collaboration with the Empire Exchange.

The modern note is again strikingly used with Chinese things in Mr. & Mrs. Edward Sonnenscheins' collection room in Glencoe, Ill. This interesting small room is dedicated exclusively to the owners' well-known collection of Chinese jade and bronze. Nothing could be a (*Continued on page* 86)





Mrs. Robert [illegible], [illegible] opposite, combines modern, modernized Chinese and antique Chinese. Designed by Mrs. Schey in collaboration with the Empire Exchange. The Chinese-modern card group with egg-shell lacquer chairs and teakwood table is in a living room decorated by Marshall Field. Above, Collector's room, designed by Samuel Marx for Chinese treasures with modern background [illegible] Field. [illegible]







How the Japanese preserve cut flowers

By Mitsu Arai

FLOWER arrangement is an art that has a very important place in Japanese daily life, being practiced and enjoyed in homes of virtually all classes. A training in flower arrangement is a part of the education of almost every Japanese girl so that it is natural that a love for the beauty of flowers and plants has become ingrained in the hearts of the people. This love of flowers is a precious legacy handed down almost from the very beginning of Japan, even from the legendary period when flower offerings were made to the Sun Goddess.

The greatest development of the art of flower arrangement was in the Middle Ages when the great military leaders took up the arts of peace such as those of tea ceremony, flower arrangement, garden architecture, the *noh* drama and painting. These were followed and studied not only for enjoyment but because of the mental and spiritual training derived. They developed in addition to cultural values a spirit of serenity, peace of mind and self control; in short, they played an important part in the rounding out of life in a war-torn age. It was undoubtedly a realization of the great value of such things that made the leaders of olden-day Japan devote so much of their time and energy to what at first thought might seem effeminate practices for stern warriors to find appealing.

The main classic school of [illegible] flowers

had its origin about the year 1400 A. D. and was based upon the principle of arranging flowers, not on the stiff symmetry of the older Chinese school, but with a subtle balance of inequalities, and of making the arrangement, in spite of certain artificial conventions, appear as living or growing plants. All this made it quite essential to give attention to the treatment of flowers and plants so that they would regain and retain their freshness for as long a time as possible after being cut.

Although the sciences of botany and chemistry were little known the old masters through experience developed remarkably effective methods for reviving plants which wilt easily and for preserving practically all kinds of flowers and plants found in Japan. As these methods were worked out laboriously through trial and error they were very highly valued and retained as great secrets to be handed down from generation to generation, from father to son, or from teacher to pupil.

Even today these methods of preservation, called *mizuage-ho,* or water drawing formulæ, are kept as secrets by teachers of flower arrangement. After a pupil has studied under a teacher for a year or so and has attained a certain degree of proficiency she is usually given a diploma of the first grade along with a pen name. On this occasion the master divulges a few of the secret *mizuage* methods, and then after further study for considerable periods when the pupil attains the second and subsequent grades she is taught on each occasion a few of the precious formulæ. Under the influence of present-day scientific research in physics, chemistry and botany many of the old formulæ are being checked and some new ones evolved.

There are certain practices and methods which are of a general nature. When flowers or branches are cut they are soon found to wilt because the moisture in their stems and leaves is evaporated by the sunlight and wind. It is, therefore, a good idea immediately on cutting to place them in













a box or to wrap them up in a piece of matting. This procedure is specially necessary for soft-stemmed plants and foliage of various kinds.

The treatment of the cut surface is most important as it is from this that the plant or flower draws its vital substance. It is often a good idea to wrap the cut ends in a wet cloth or paper or to stick them in wet clay as a protection from drying out. Then as soon as the flowers are brought indoors they should be left for a while in a cool, dark place before arranging; thus the moisture will be retained in the leaves and flowers much better. Since life in plants is localized they can usually continue living for a while even though cut off from their roots, but as evaporation continues at the same rate or at an even greater rate after they are cut, unless something is done to enable them to continue to draw up about as much water as they did in their natural state, they will soon wilt and die. It is for this reason probably that the Japanese methods of flower preservation are called *mizuage-ho,* or methods to aid "the drawing up of water".

The condition of the cut surface of the stem is of great importance in enabling the plant to draw water. Most stems are formed just as if many tubes were bound together so that when the stem is cut, air is forced up into it by atmospheric pressure. Sometimes the air goes up some one or two inches and as a result even if the flowers are put in water they cannot draw it up because of the air cushion. One method to prevent the formation of this air cushion is to cut off two or three inches of the stem under water.

Another way to increase water-drawing power is to make the surface in contact with the (*Continued on page* 84)





THE Japanese art of arranging flowers follows certain quite definite group principles. Thus, on the opposite page, the three arrangements in broad, flat containers are in the *Moribana* style. Two examples of the Classic school are directly above, on the present page. At the right, three arrangements executed in *Nageira* style

The game of house and garden



By Richard Le Gallienne

For a long time now children's games have been so scientifically studied from every professional point of view, that all the unconscious and instinctive have gone out of them, all the innocent dancing charm—Freud or some such horrible person has cast his shadow over them—and one can easily imagine some modern precocious child, who, with all his too-early knowledge, still longs to play, disconsolately throwing down his toys, sadly disillusioned—knowing too well that they have such serious grown-up meanings.

However, there is one children's game left that, however young or old we are, we still go on playing. Even though you be eighty years old, you may still play at house. Some of us, maybe, began at twenty with a tiny "love-in-a-cottage", big enough to hold our two hearts, but hardly big enough to hold her two eyes. It served, however, for the time,—we knew that later on, when the good fortune that youth has every right to count on came to pass, we should have spacious waxed floors, and mullioned windows, and broad lawns washed with morning sunshine, box-hedges and a sun-dial, and thickets filled with thrushes, and, as twilight fell, the nightingale and the evening star. And probably we got them, for youth very seldom fails in getting what it dreams of.

Naturally, these dream-houses at which we have all played vary according to the temperament and taste of the dreamer. When they have been successfully realised, they accurately reflect the character of their owners. To enter them is like entering the hearts and minds of those who live in them. A much lived-in house is a sort of biography or family history. Therefore, of course, they are of all sizes and shapes, and of every variety of architecture.

Some people like little houses, compact and cosy, with no unoccupied corners, while others prefer their houses to be vast and rambling, with great halls, and galleries and corridors and staircases from which open endless doors into unsuspected rooms and mysterious garrets, houses that appeal to the imagination, no mere domestic establishments with every room set apart for its particular purpose: to eat and sleep in, to play cards or billiards in, or to smoke in, but houses with large purposeless margins, rich in those two greatest of all spiritual necessities—space and silence, with rooms for reverie and secret chambers where one can hide away and be at peace.

Some people like new houses, modern and "up-to-date", and these, of course, prefer to build their own, as nearly as possible in their own image, but for others a new house is as unsatisfactory as a new garden. Indeed, I think the majority of those who play at house love best an old house, and there are many good reasons for this. To put a practical reason first, old houses are usually very comfortable, and more "livable" than new ones, and any modern convenience they lack can easily be added. They have an indefinable human charm about them, such as belongs to charming old people. Besides, those one would choose have been built in those "good" periods when taste was in the air, and beauty seemed to come naturally to architects and craftsmen, and it seemed impossible to make the humblest object of utility without some grace of line or touch of decorative charm. Also, in addition to the beauty originally given to them by their builders, old houses owe most perhaps to those two mysterious artists, Time and Nature, who are constantly perfecting them with mellowing and decorative touches of tone and pattern, ripening them, so to speak, as the fruit ripens on the old walls, and tinting them with varying colors, as autumn tints the leaves in the garden. For, as Vernon Lee has said, "the action of time makes man's works into natural objects", thus giving them "infinitely more variety and charm".

For some of us, but by no means for everyone, an old house has the greater appeal because it has been lived in before, already humanized for us by vanished tenants with joys and sorrows like our own. But Vernon Lee has expressed this feeling so well that I shall quote her again, "this sense of being companioned by the past, of being in a place warmed for our living by the lives of others". "To me", she adds, "the reverse of this is almost painful; and I know few things more odious than the chilly, draughty, emptiness of a place without a history."

As I hinted, however, there are many who do not feel this way at all. Vernon Lee quotes a Yorkshire friend of hers who hated being in an old house, because "There seemed to be other people in it besides the living". Of course, one would hardly choose a definitely "haunted house" to live in, with visible, audible, "ghosts", those unquiet desperate spirits who wail and wring their hands at midnight, or sudden hair-rising apparitions that beckon us to the scenes of hidden crimes. A joint occupancy such as that would at least destroy one's sense of privacy. But I can imagine that a house vaguely and delicately haunted might give us a sense of companionship with beautiful exquisite presences, presences giving no more evidence of themselves than a wafted perfume, or a frail echo of old music, or the whisper of a taffeta gown in the wainscoted corridor. Such gentle unobtrusive "ghosts" might, it seems to me, add a charm to one's old house, and be no more insistent than the memories evoked by old furniture or old paintings, or those old books on the margins of which dead hands have left pretty scraps of faded handwriting, telling us of the eyes that once dreamed over the very words our own eyes are now following under the lamp. Did some young bosom once lean over this old yellowing page and leave this faint fragrance there? Who (*Continued on page* 82)



S. H. GOTTSCHO

Sunshine plays a part in decoration

SUNSHINE and shadow are factors that must be taken into account in decoration. Even the veriest beginners know that light rooms can stand dark walls and some with very little sun should be given walls light in tone. But there is more to sunshine and shadow than that—the patterns laid across a table, a carpet of tints filtered through colorful glass set by a sunny window are elements that go to make a room inviting and memorable



The prevailing vogue for tones of white



A white drawing room in the New York home of Mr. and Mrs. Harrison Williams

In his portraits of the Harrison Williams' drawing room, Pierre Brissaud has caught both the subtlety of its tones and the distinction of its furniture.

It is a smallish room of marked period atmosphere. This was established first by the architects of the house, Delano & Aldrich, in the proportion and detail of the paneling and the mantel and cornice treatment, and further by Mrs. Williams and the decorator, Syrie Maugham, in the choice of furnishings.

As demonstrated here, white is capable of many tones. From the orange and blue of the Ispahan rug rise walls with one tone of white. The brocade curtains furnish another and the white and crystal accessories and Waterford chandelier give still a third.

Some of the furniture is covered with white brocade and some is upholstered in white silk with delicate pastel embroidery. The portrait of Mrs. Williams over the mantel is by Savely Sorine.



RICHARD AVERILL SMITH





PEYSER & PATZIG, INC.

Unusual closets found in unexpected places

One of the bedrooms in the Greenwich, Conn., home of Mrs. James C. Roger- [illegible] behind vertical paneling. The doors open at the touch of buttons hidden by moldings. The Arden Studios, decorators

A [illegible] apartment makes use of honeycomb shelves, installed by the Universal Fixture Corp., to keep wine bottles in a horizontal position. Adjustable metal shelves along the other sides hold liquor bottles

A dream house dressed in shades of sunshine

By Felicia Adams

Because yellow is one of the big notes this spring, House & Garden presents these gay schemes for six rooms based on various shades of this brilliant color

IN THESE turbulent days, who does not long for the peace of the country-side and for the security that possessing a place of one's own gives? Dotted all over our states are many delightful small houses with tillable land surrounding them. Idle money now reposing in banks should be used in purchasing such a place and idle hands put to work renovating it.

Yellow, the color of cheerful sunlight and an outstanding hue in the current decorating mode seems most fitting for a house in the country. In a woodsy region it is an excellent contrast to the greens of trees and grass; by the sea it is equally friendly with the blues and grays of ocean and rocks.

Let us suppose that you have found your "Dream House" and are about to remodel it into something of charm and dignity. Remember that a roof with a sweep like swallow's wings is not only home-like but very beautiful; that deep embrasured windows give rooms architectural interest; that inside shutters in the foreign manner are not only practical against summer sun, but are distinctive; that fireplaces form the center around which home life gathers; that broad stairways are hospitable, corner cupboards a delight, bookcases essential; and that a terrace across the front of a house with tall pillars and a second story porch in the southern manner is a positive joy.

Unless you wish to spend a generous sum of money to employ a decorator and do a house quite perfectly in a period, it might be wise to plan the furnishings in the American manner. This because fine antique pieces can still be procured in country shops as well as city ones, and also because our manufacturers turn out excellent reproductions.

The following plan has been worked out around this idea and should be of value to anyone contemplating a house for the coming summer. The selection of accessories has been omitted, for each home owner has an individual taste and feeling in such matters as well as treasured personal possessions.

THE ENTRANCE HALL

The walls are papered or painted a vivid Empire yellow, with doors and woodwork finished white. The ceiling is painted black and the floor covered with black linoleum. Stair treads, posts and bannister are painted black and the spindles white.

A console table painted old white is placed against a side wall; over it hangs a mirror flanked by gilt side brackets upon which are placed white china or tôle containers for flowers.

Two side chairs in walnut standing on either side of the console should be upholstered in yellow antique satin with a white cording. Upholster a small sofa in white leather.

THE LIVING ROOM

The walls and woodwork are painted chartreuse yellow. For rugs, use small ones that can easily be removed for dancing; either American hooked, or antique Persian in soft faded colors. Draperies are of soft French blue, semi-glazed chintz trimmed with ruffles of self and chartreuse color. For furniture, have one large sofa upholstered in blue rep to match the curtains, two armchairs slip-covered in linen dyed to match the color of the walls, and four walnut side chairs with seats upholstered in a chintz that has yellow, blue and raspberry red in the design. If there is room for a tailored chaise longue or small sofa, cover it in the chintz also.

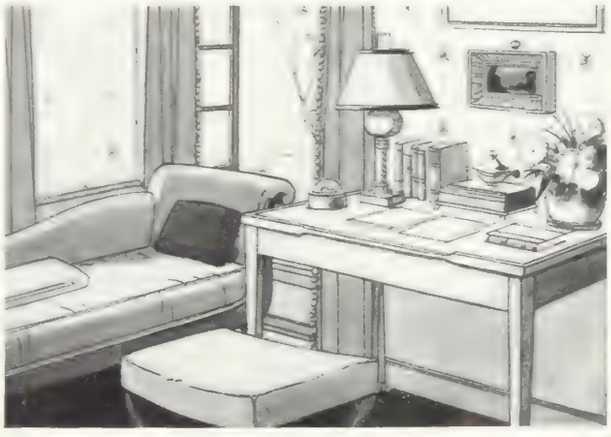
A secretary, a rosewood piano, a walnut card table and a console table might complete the fur- (*Continued on page* 90)



CHARTREUSE LIVING ROOM



YELLOW, APRICOT AND BROWN



BEDROOM IN LEMON AND GRAY

Airy designs in crystal and gay color for summer drinks







GEORGE SAKIER who designed the glass above for Fostoria calls this delightful pattern "Whirlpool". Swirling lines on the bowl section divide interest with the graceful stem which is shaped like a slender reeded column. This design comes in every size glass from cocktails to cognac

THE latest Libbey glass, shown upper left, is a blaze of summer colors. Spirals, bubbles, stripes and blocks are among the new effects. There are four size glasses in each pattern and each design may be had in vermillion, flag blue, green, yellow, orange or black, combined with platinum

EXCEPT for informal country use, the newest glass is crystal with decorative cuttings. Left. Another brain child of George Sakier called the "Rocket". Here the fragile bowl portion, with its darting rockets, tops the same fluted column used in the Whirlpool design. A Fostoria pattern

OPPOSITE is brilliant new Steuben glass designed by Walter D. Teague. The beautiful pattern like loops of pearls comes in all size glasses, with vases to match. The cut crystal decanter soaring to a slender point is one of a pair. Square stems and bases mark the glasses at right



ANTON BRUEHL

American glass attains a new level of brilliance



Soups of Beautiful

Written and drawn by Jane Platt

"Beautiful soup, so rich and green,
Waiting in a hot tureen!
Who for such dainties would not stoop?
Soup of the evening, beautiful soup!
Soup of the evening, beautiful soup!
Beau-ootiful Soo-oop!
Beau-ootiful Soo-oop!
Soo-oop of the e-e-evening,
Beautiful, beautiful soup!"

Charming poem this, that the Mock Turtle sang to Alice, but not quite enough emphasis on hot soup, do you think. Did I hear someone whisper "We've had lukewarm soup at her house." Well, my answer to that is: We've had lukewarm soup at lots of peoples' houses, lots of times. But what's to do about it? Serve it at table in soup tureens, that's what! Well, there are two ways out of that difficulty. The first is to go antiquing for one; the other is to content yourself with a good earthenware, French, oven-going casserole, for apparently the present day china manufacturers do not approve of tureens, at any rate they are not making any now. As for the silver soup ladels, they can be found in auction rooms or silver shops.

"Soup (to quote Grimod de la Reyniere) is to a dinner what an overture is to an opera. It is not only the commencement of the feast, but should give an idea of what is to follow." So, if we want our guests to anticipate a delectable dinner, we should start with a delectable soup. Careme, the famous chef during the reign of Louis XVIII, was able to make three hundred different soups. I know of no one who can boast any such repertoire today, but still we can struggle along.

If the soup is to be followed by a rich fish course, then a rich meat course, etc., the soup should be light—a madrilene, consommé, beef or chicken broth, or clear vegetable soup. Many menus, however, can be enormously enhanced by starting with a so-called thick soup, such as vichisoise meadowbrook, cream of soybean tapioca, black bean soup, pumpkin soup, oyster stew, minestrone, or watercress potato soup. It might even be good fun to serve two different soups at the same meal. A thumping soup for the women guests and a hearty soup for the men, or if you are very color conscious, how about having a red tomato soup for the women and a green pea soup for the men?

As consommé or stock forms the basis of all meat soups and some of the thick soups, it is well to have a good recipe on hand for a beef stock, or a veal broth, or a chicken broth, or a consommé which is a combination of beef and chicken, so my recipes will begin with a few stocks.

CONSOMMÉ

[illegible]

1 fowl	1 clove of garlic
1 [illegible]	1 bay leaf
[illegible]	1 clove
1 [illegible]	salt and pepper
1 [illegible]	2 quarts of veal stock

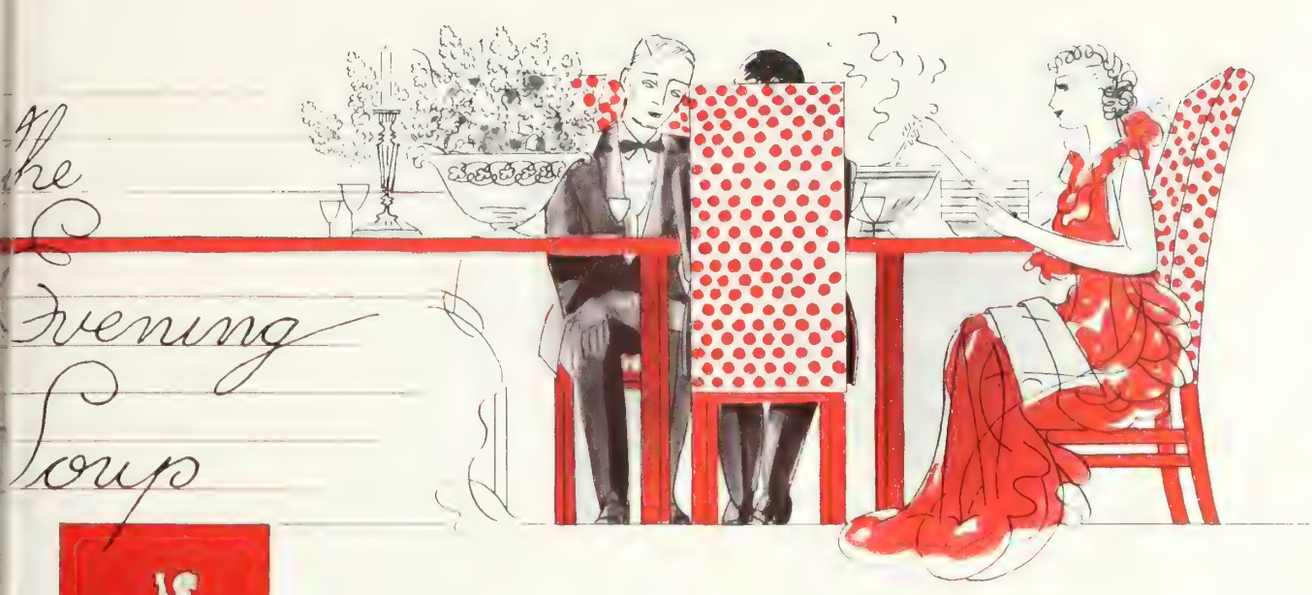
Wash the chicken carefully, put it in a large soup pot, add the beef and cover well with the cold water. Let stand for a half hour, then put on the fire and bring slowly to a boil. Remove the scum, add half a glass of cold water and bring to a boil again. Repeat this process twice. Simmer very slowly for an hour, then add the rest of the ingredients and simmer for seven hours. Strain through fine sieve and through wet cheesecloth. When cold, carefully remove grease.

BEEF STOCK

1 [illegible] of beef	2 chicken livers
(bones well cracked)	2 small white turnips
3 [illegible]	2 teaspoonfuls [illegible] &
1 [illegible] carrot, [illegible]	salt



The Evening Soup





6 peppercorns
Brown in oven
Pinch of thyme
1 pepper
4 quarts of cold water
4 leeks (white part)
2 cloves stuck in a small parsnip
1 stalk of celery
1 small clove of garlic
¼ laurel leaf
Parsley

Clean the livers. Peel and wash vegetables. Make a bouquet of celery, parsnip, thyme, parsley, leeks, garlic and laurel leaf. Put the meat, bones, salt and pepper, and cold water in a big enamel soup pot. Soak for a half hour, then put on fire and bring slowly to a boil. Skim carefully, add the bouquet, the carrots, the browned pea pods, the turnips and a teaspoonful of caramel, which is made by browning a tablespoonful of sugar in the bottom of a pan, adding a small cup of bouillon or water to it and then boiling until the caramel is melted.

Simmer the stock for three hours. Then add the beef and chicken livers and simmer for another two hours. Pass through linen and remove the grease when cold.

CHICKEN BROTH

4 or 5 pound fowl, cut up
½ pound of ham
2 large carrots
2 onions
2 leeks
2 stalks of celery
Parsley
Salt and pepper
3 quarts of cold water

Wash chicken, then put it to soak with the ham for an hour in the cold water. Put on fire and bring slowly to a boil. Skim and add the vegetables. Boil slowly for three hours. Strain, cool, and remove fat.

VEAL BROTH

Knuckle of veal
4 carrots
2 onions
1 white turnip
3 quarts of cold water
Salt and pepper

Put veal in the water. Let stand for a half hour. Bring slowly to a boil. Skim carefully, add salt and pepper, carrots, onions and turnip. Simmer for three hours or more. Strain and remove fat.

MADRILENI

Knuckle of veal
2 pounds chopped top round of beef
1 large can tomatoes
1 clove of garlic
2 carrots
1 small white turnip
5 quarts of cold water
2 leeks
2 cloves stuck in a small parsnip
1 stalk of celery
1 laurel leaf
Parsley
2 teaspoonfuls rock salt
Pepper
Small can of beets

Peel and wash the soup greens and cut up in big pieces. Put the knuckle of veal to soak in the water for a half hour. Add the other ingredients and bring slowly to a simmer. Simmer for five to six hours, being careful to skim when necessary. Strain carefully through fine wet cheesecloth, cool and remove grease. Color to pale red with beet juice. Season to taste. May be served ice cold in bouillon cups, with a thin slice of lemon, or hot with a little chopped parsley.

DIET VEGETABLE SOUP

(For Eight)

2 carrots
1 white turnip
Handful of green peas
Handful of string beans
Handful of lima beans
2 onions
1 heart of celery
2 peeled and seeded tomatoes
Heart of 1 leek
2 small white potatoes
Parsley
Vegall salt
3 quarts of vegetable water
1 level teaspoonful of Savita

Make it a practice to save the water from any vegetables you may cook the day before you expect to make vegetable soup. Use this vegetable water instead of plain water.

Peel, wash and cut up very fine the different vegetables. Cover with the vegetable water and add the Vegall, which is a salt made from vegetables, that is being recommended by diet specialists at the moment. Boil the vegetables for about an hour, or until they are quite tender. Add the Savita, which is a vegetable (*Continued on page 80*)

Try Thymes for pleasant garden greenery

By Louise Beebe Wilder

NATURE WOULD seem to have been in one of her kindliest and most gracious moods when she created the Thymes. They are of the earth's most fragrant and pleasant greenery. To collect the different kinds, to work among them, to know them well are richly rewarded pursuits that anyone with a patch of earth of whatever size should be able to follow, for they require little space and multiply generously, asking only sunshine and a well-drained soil. But it is not, after all, such easy going—not a mere reaching out and taking, or offering a small sum in exchange for a little scented bushling or mat of aromatic green. At least not in this country where our horticultural eagerness is so sharply curbed by Quarantine 37. No Thyme is indigenous to the United States, nor indeed to the American continents, though the Creeping Thyme, *Thymus serpyllum,* is to be found prowling about old fields and along roadsides in long settled neighborhoods from Nova Scotia to New York and Pennsylvania, having escaped from gardens to this freedom. However, a lucky wayfarer may sometime chance upon a bank where the wild Thyme blows, or some windy upland where the little creeper has made free with a meadow as it does in its native lands.

But to make a comprehensive collection of Thymes means turning the pages of many American catalogs, gleaning one kind here, one there, comparing one to another, matching them up with reliable descriptions to be sure we have what we hope we have and being disappointed that the number of kinds available is so limited. Then turning to seed catalogs, domestic and foreign, making lists and dispatching them, raising the little plants from seed and again matching and comparing to be sure we have what we hope we have. Knowing extreme disappointment sometimes again keen jubilation.

All this chanciness and uncertainty doubtless adds to the zest the collector feels, keeps him in a healthy state of curiosity and activity. But it would be nice to be able to lay by the heels some of the recently introduced little rarities with somewhat less effort and travail. However, as any gardener knows, the seemingly-beyond-his-reach may come to him any day by some means or another if he wishes hard enough, for wishes often are in very truth father to plants.

Chiefly the Thymes belong to the hills of the countries bordering the Mediterranean, to the Islands in this blue sea, to Central Asia and one or two, I believe, to Russia and North Africa. All that I have been able to lay hands upon have proved hardy in my garden in the neighborhood of New York and I have news of their hardiness in much severer climates, especially where the snow lies deep and long during the winter. But they must be given sunny situations and a free gritty soil. Their uses are many and invariably sweet. There are two types, creepers and erect forms with some that come in between, that are neither quite prostrate nor yet quite erect, but shrubby and low and spready. The bushling types are obviously valuable for use as low shrubbery in the rock garden and appear well planted in the chinks of a sunny wall face. In the rock garden the creeping Thymes transform the harsh outlines of stones and boulders into softly padded hummocks. Planted between the stones of paths and steps they create rivers of flowing fragrant green or gray.

Especial care should be taken not to allow weeds to settle themselves among the Creeping Thymes. Such conscienceless invaders as the little yellow-flowered Oxalis, Chickweed or the fast traveling white Clover can so insinuate their rootlets among those of the trusting Thyme that to eradicate them will completely destroy the fine green carpet, yet to let them remain would also mean speedy destruction. The only sure way is to watch the Thyme carpets well and to extract any alien growths before they have had a chance to get started on their career of depredation. The Thyme mats are well worth preserving in their integrity, for not only are their flower-powdered surfaces a delight to look upon in the summer months when they bloom, but the soft carpets are a pleasure to sit or walk upon, enduring such usage with complacency and giving us a greeting of fragrance that is second to none known to me for sweetness.

The leafage of the Thymes is small, usually close-set, dusty gray or green in color and the little lipped blossoms, not conspicuous save for their generous numbers, come in tones of mauve and rose to carmine and white.

Once every self-respecting garden patch grew the common kitchen Thyme, *Thymus vulgaris,* used for seasoning; today we buy it in a package and so this pleasant little shrub, some six inches high with dusty-looking evergreen leaves and woody stems and a powdering of pale flowers, is absent from most gardens, though it is easily grown from seed and to be had of any seedsman in one or other of its forms. There is the English broad-leaved kind, also French and German products, much resembling each other, but one form I have which came to me a few years ago stands out from among them because of its especially delicious fragrance—as sweet as, and much resembling, Rose Geranium. This is known as *Thymus fragrantissimus* and it is said to have been found by an English seedsman in a cottage garden. On a height in my rock garden it makes a huddle of little gray bushes, spready and



A THYME-PLANTED PATHWAY



THYMUS SERPYLLUM COCCINEUS



SILVER QUEEN THYME

twiggy, and self-sows freely, the little Fir-like progeny coming up all about and proving very useful where other things have failed. We dry the branches for seasoning.

The Creeping Thyme, *Thymus serpyllum,* known also as Mother of Thyme, Hillwort, Pella Mountain, Shepherd's Thyme and so on, in its many forms spreads seductive traceries far and wide in the rock garden and between the stones of paths and walls. These are among the most valuable of carpeting plants, delightful in or out of bloom. The small blossoms literally blot out the green mat in early summer and last a long time. Two very bright hued kinds are *Th. s. coccineus* and *Th. s. splendens,* but the loveliest and most desirable to my mind is the white-flowered Thyme, *Th. s. albus.* The leaves are minute but it spreads into yard-wide mats in the rock garden and its pale flowering is like a Milky Way come to earth. However far it may roam I never have the heart to curb its wanderings. A form with flesh-pink flowers known as *Th. s. carneus* and said to be very lovely I have not yet seen.

Familiar to most gardeners is the so called Woolly Thyme, *Th. s. lanuginosus.* With me its pale blooms are very charily produced but its silvery, soft foliage is somehow flowerlike in appearance and wide mats of it are always effective flowing among the stones in the rock garden or spreading down a sunny wall face. The Woolly Thyme is one of the very best plants to use as a carpet above small choice bulbs, providing at once a becoming setting for their delicate beauty and preserving it from defacement by mud spattered up by the wild spring storms. It can be a danger to small choice plants if not watched, for all it looks so (*Continued on page* 94)



THYMUS ERECTUS



THYMUS MEMBRANACEUS



THYMUS SERPYLLUM LANUGINOSUS



Glittering table talk concerning modern entertainment





EUGENE HUTCHINSON

SPRING is served on the table opposite—a symphony in soft pinks. The glass-topped table has a removable sunken section for flowers, lined in mirror. Plates, pink pottery with flowers in pinks, cherry and yellow; glasses have pink stems; glass fruit is pink, cherry and chartreuse: Mrs. Ehrich. Pink linen napkins: Mosse; silver: Gorham Rose Marie pattern

COOL, modern—this setting by Helen Hughes Dulany is extremely practical. Instead of linen, place mats are white bakelite with chromium; chromium candlesticks have crystal scroll insets to match scrolls on the chromium centerpiece. Plates, glass in silvered design of rectangles. Silver: Jensen Pyramid pattern; linen: Mosse, glasses: Mrs. Ehrich





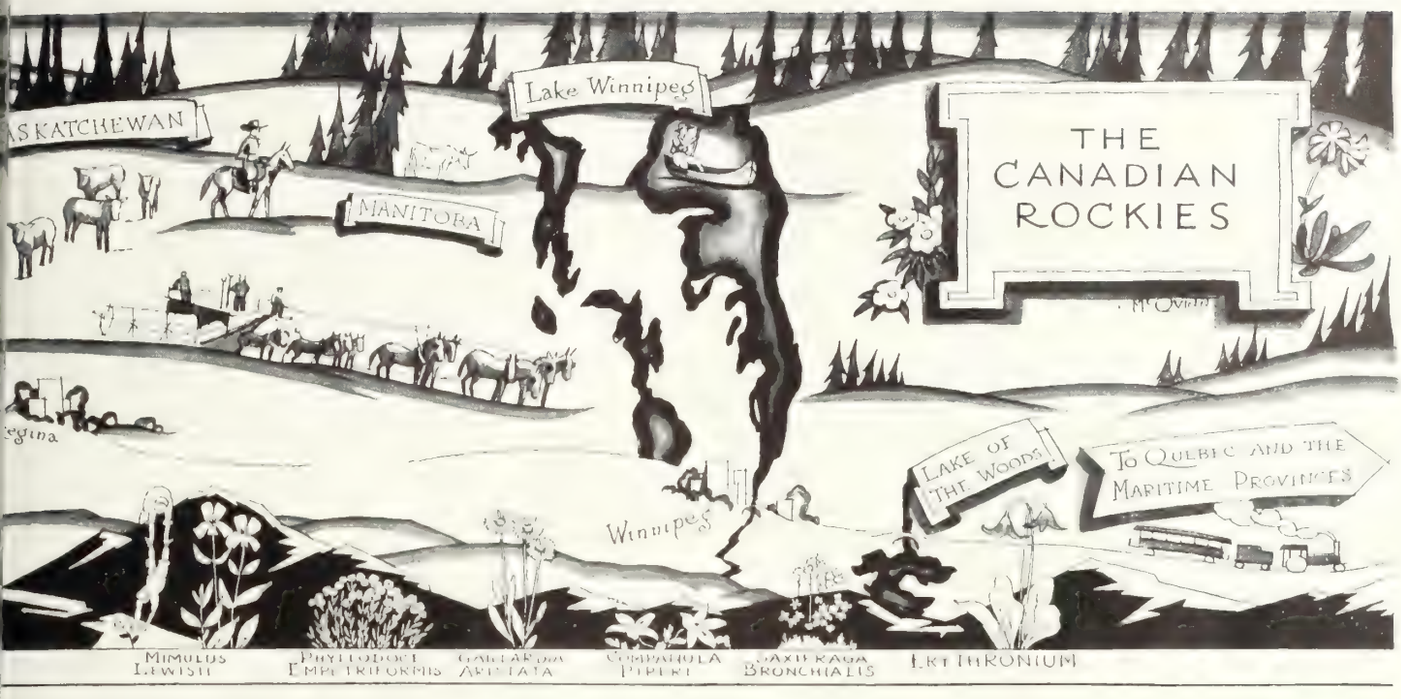
The Canadian Rockies are one of America's wonderlands. The upper photograph is of Moraine Lake, in the Valley of the Ten Peaks; the lower, a typical

The Canadian Rockies, a weste

TRAVELERS approaching the Canadian Rockies from the east, view in panoramic splendor the jagged outline of the great range coming ever nearer and beckoning them onward to one of the most beautiful mountain territories in North America. Those who, like myself, insinuate themselves by the back door into this enchanting land of cliffs and crags, glaciers and snowfields, lakes and streams in an endless number of beautiful vistas, miss the spectacular view of the front range. However, there are compensations. The approach from Spokane through the lake country of northern Washington and Idaho into the beautiful Kootenay River Valley, has an abundance of attractive scenery to enjoy. This is a country of clear streams and emerald lakes placed in a suitable setting of mixed White Pine, Lodgepole Pine and Larch forests. In the clearings the big pallid saucers of the Pasque Flower (*Anemone patens nuttalliana*) glow against the background of their much divided foliage which is scarcely through the ground as the plant reaches full flower in early spring. This, one of the finest of American Anemones, is especially happy in the gravelly moraines which fill the valleys. It not only blooms in season, but occasionally opens those big silken blossoms in summer competition with the pale bells of *Campanula rotundifolia* and the gorgeous big suns of *Gaillardia aristata* for the attention of the plant lover.

An undergrowth consisting of Spireas, the Shrubby Cinquefoil (*Dasiphora fruticosa*) with its butter-yellow blossoms sprinkled about all summer long and the Labrador Tea (*Ledum groenlandicum*) fills in the forest picture both in the Kootenay and upper Columbia valleys. This route lies for a hundred miles or more through the valleys of these two rivers with the Selkirks and the Rockies forming the western and eastern skylines respectively, as one proceeds northward.

The views are magnificent. Both highway and railroad pass



...nt paradise

By Ira N. Gabrielson

Moyie Lake, its placid mirror mayhap broken by the wake of a Loon; Columbia Lake, long and narrow and emerald green; and numerous others, the surface of each freckled with waterfowl. The skyline on either hand prepares one in some measure for the rugged scenery of the park area which has made the Canadian Rockies known the world over. Kootenay, Yoho and Banff Parks, the latter the most widely known, lie like jewels on a single string and can be easily visited over the magnificent motor roads. From the south and west the entrance is through Kootenay Park. Here a narrow slit between perpendicular walls opens suddenly into a narrow canyon walled with great cliffs that are the lower ramparts of innumerable peaks reaching far above timberline.

Through Kootenay to Banff and in turn into Yoho Parks, one sees ever changing views, any one of them worth the trip, until a vista that does not contain at least one cloud-piercing spire becomes a novelty.

The recent geology is plainly written by the endless number of glaciers, living testimony to the part ice has played in forming this rugged terrain. Marble and granite and, to a lesser extent, sandstone, twisted and warped in great natural convulsions of irresistible power, form the native rock most in evidence. These have been carved by ice and weather into myriad granite domes and marbled minarets. The valleys are filled with glacial debris which holds imprisoned the emerald waters of lakes unsurpassed in beauty. The streams are crystal clear, save those milky glacier-fed ones which are filled to saturation with glacial flour ground from the white granites and marble.

These precipitous slopes carrying crowns of pale jade glacial ice, are decorated with numerous waterfalls and cascades. Indeed there are so many interesting spots it is hard indeed to single out any one best (*Continued on page 92*)



THE precipitous slopes of the region wear crowns of pale jade glacial ice, and here and there cascades spill down their sides. One of the latter is Takakaw Falls, 1346 feet high, a feature of Yoho Park. All of these photographs were taken by Dr. Gabrielson



House & Garden picks this spring

bouquet of fresh new wall papers

DARK BACKGROUND. Dark grounds are the big news in papers. Nancy McClelland has three striking designs in rich, dark coloring—the floral on emerald above, the aubergine damask pattern opposite, and a beautiful design, not illustrated, of big gray-white ostrich plumes on dark blue, gray or mustard yellow.

Also in this dark mood is the brown Strahan paper above, a gay circus from Modernique and, top of opposite page, Empire leaf design: Edna B. Day



PLAIDS, STRIPES, DOTS. It's going to be a big plaid year, with stripes and dots running close seconds. Plaids are bigger, stripes wider, dots larger. Opposite. Two bright, big plaids from France: Margaret Owen. The equally effective smaller plaid is a new Imperial washable design.

For stripes, look at the grand coloring of the design above from Margaret Owen, and the hair line stripe on dark blue from Katzenbach & Warren. The white coin dot on blue is a new Strahan pattern

NEW DESIGNS. Whatever your decorating mood this spring there's the right paper to fit it. For bedrooms, look at the starry pink pattern above and its amusing tasseled border: Thibaut. Below this, vivid horsechestnut leaves and blossoms (Katzenbach & Warren), "I got rhythm" for game rooms (Modernique), and vegetable pattern for kitchens designed by Katzenbach & Warren for Macy's. Opposite. Classic Birge design in grays, and latest thing in ships: Thibaut

PLAIN COLORS. Newest in plain papers are bright, dark colors such as emerald, garnet, chocolate, Pompeian red, Royal blue and gray. Two are illustrated and you will find the others, as well as lighter colors—jade, tourmaline, coral, peach, lemon and corn—at Katzenbach & Warren.

For white rooms, Strahan has new stripes in whites and off-whites, many white and gold effects, and a charming paper with feathery maiden-hair fern design in dull whites on a shiny ground

Ingenuity furnishes a New York apartment

By Ysabel B. Robinson

THE RATE at which we outgrow our surroundings with the passing years is generally considerably greater than the speed at which we replace them. Furniture has a way of lasting a lifetime and reminding us continually of the decorative modes that were popular when it was bought. If one travels, indulges in hobbies, or is a patron of the arts, the question of a congenial background is further complicated by the inevitable souvenirs of these activities. Just such a problem was presented to the decorators of the New York apartment of Mr. Victor Emanuel.

Having lived in a hotel for a number of years, Mr. Emanuel decided that for a change he would like to have an apartment of his own. He had the good fortune to locate a delightful duplex, eighteen stories up, with a view of New York's towers and lights from every window, and with a lovely private terrace and garden. The matter of decorations and furnishings was then turned over to Mrs. William C. Langley and Mrs. Thomas L. Robinson, who comprise the firm of Ysel, Inc. Mr. Emanuel stipulated that his old furniture was not to be cast aside if anything could be done with it, much of it having been in his family for years. He also wished plenty of wall space for his rare 18th Century English paintings of sporting life and a collection of Lionel Edwards' water colors. He admitted to having a decided leaning toward the modern trend if it did not run to the bizarre.

The living room in the new apartment was of nice proportions but defaced by a cumbersome, imitation stone fireplace and many over-elaborate, paneled moldings. The fireplace was removed, and in order to give greater depth to the room, the chimney breast was entirely paneled in antique mirror, framed in natural bamboo. This treatment appears below. The ceiling was painted a bamboo color so highly varnished as to resemble a mirror, the walls were painted an off-white and the floor was finished in a dark brown. This simple color scheme shows off the paintings to their greatest advantage.

Mr. Emanuel's furniture, which had been in storage for a number of years, presented a rather heterogeneous aspect as to modes and periods. There was an enormous Knole sofa, much too large for the room, but of good material and workmanship. A little ingenuity turned this into a low, deep-seated couch. The back was lowered, the legs cut down and, to give it a modern air, a white, diagonally-striped corduroy was used for the upholstery. A pair of love-seats, one of which had been a section of the original Knole sofa, was



FOR FORMAL

covered in the same material. Between these two there was need of a table on the order of a simple console. Mrs. Robinson found a fine old carved wooden eagle painted in dull gold and brown, and using the eagle for the base, constructed a black lacquer table. A long, low Victorian mahogany bench of good proportions was painted and crackled white and covered in oyster colored velvet. This group, shown opposite, is used at one end of the living room. A pair of sofas standing on either side of the fireplace also were made over from ungraceful old models, and covered in light beige chenille velvet and trimmed with white fringe.

The lampshades in the living room were made of bamboo colored silk and of white silk with brown edges. Two modern coffee tables of brown wood were added and, to hide the radio, a bit too prominent in the room, a Greek capital on a short column holding a plumy fern was used. The awkward angles of an alcove were hidden by two high screens of natural bamboo and glass paper. Squares of cotton fabric of a plushy texture were joined together with cotton fringe to form the rug and the curtains were made of café-au-lait satin edged with a brown and white ribbon.

The color scheme of the dining room was planned to accent the Lionel Edwards' water colors of Rockingham Castle—Mr. Emanuel's English home—which were to hang on the wall, framed in gray harewood. Since this room was symmetrical, it was decided to stress that feature; walls and ceiling therefore were painted gray, the floor black. The service door was concealed by a brilliant silver screen with its seven narrow panels staggered in height to give the effect (*Continued on page* 81)



THE REBUILT, [illegible]

NYHOLM PHILLIPS



INFORMAL PARTY IN TWO PARTS



SIDEBOARD WITH INDIRECT LIGHTS

ABOVE. Two views of Mr. Victor Emanuel's dining room showing the two small tables for informal dining which are put together on more important occasions, and the sideboard with indirect lighting concealed in the columnar supports. Decorations by Ysel, Inc.



MATTIE EDWARDS HEWITT

THE NEW-OLD LIVING ROOM

LEFT. Very little of the living room furniture is new. It owes its modern appearance to clever work on the part of a carpenter and to upholstery in contemporary fabrics. A color scheme of beige and brown enhances a collection of 18th Century paintings

An album of clever ideas on how to decorate mantels in rooms of various types



VICTORIAN GROUP



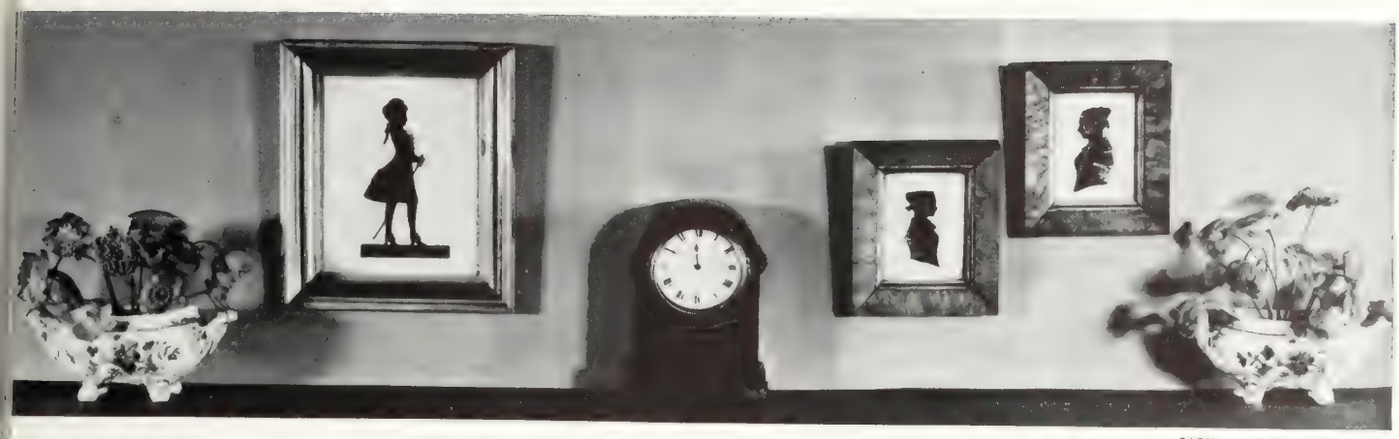
VICTORIAN MANTEL AND GARNITURE

MART N. BROWNE



THIS fine Victorian mantel is embellished with pieces to match the alabaster urns flanking a low bowl—a striking mantel garniture against dark green walls. Alternative groups appear above. Top of page. Porcelain figurines with cornucopias, Rockingham dogs: Westport Antique Shop; bisque figurine: Jessie Leach Rector. Above. Blue and white vases: Bruce Buttfield; shadow box pictures of fruits and flowers in gilt frames: Westport Antique Shop





EARLY AMERICAN SIMPLICITY



CRYSTALS ON GLASS MANTEL

18TH CENTURY ENGLISH THEME

TOP OF PAGE. Early American mantel with old tureens for flowers, antique clock, silhouettes in maple frames: Westport Antique Shop. China cows guard Red Riding Hood in the French provincial group: Blanche Storrs. Left, Chelsea candlesticks, fox heads: Blanche Storrs; Staffordshire dogs: Westport Antique Shop.

ABOVE. Glittering crystal arrangement on a modern glass mantel. Mirrored vases: Elsie de Wolfe; crystal ball and elephants: Yamanaka; crystal gazelles: Khouri. Mantel with cylinder columns and glass sunburst clock: Colwell. The terra cotta head, at the left, is another suggestion for a modern room



DIRECTOIRE ARRANGEMENT

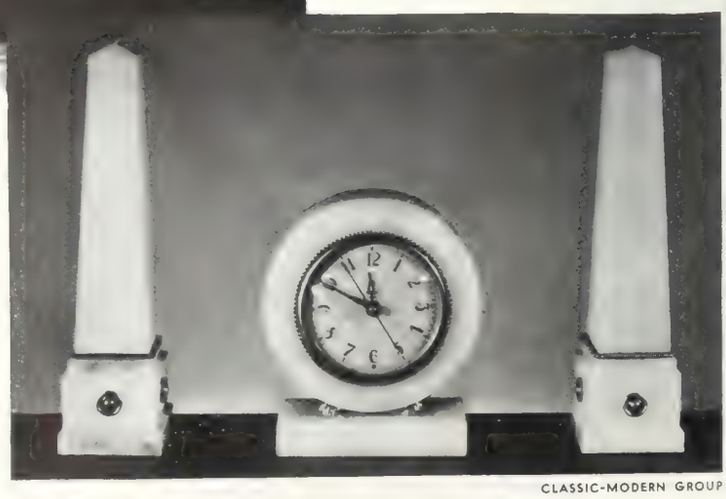
ON THE beautiful little black and gold Directoire mantel at left is a distinguished arrangement of busts and clock, all small objects on account of the scale of the mantel. Over it hangs a Directoire barometer. Pierre Dutel, decorator

AT THE bottom of this page is another suggestion for a small Directoire, Empire or modern mantel. The electric clock and obelisks in this smart group are made of creamy alabaster, ornamented with gilt mounts. Macy's



EMPIRE URNS

POTTERY urns, one of a pair, for Empire mantels. Top row, Dark blue with gold leaves and figure. Mintean. Next, white alabaster, gilt mounts. Macy's. Lower row, Gold and red porcelain. From Blanche Storrs; white with gold band and handles, Olivette Falls



CLASSIC-MODERN GROUP

New effects in mantel garniture keyed to the current vogue for the Empire and Classic modern

Working off your pet peeves on the crows



By Harriet Moore

So far nobody has done very much about scarecrows. The stylist has been making towels and glassware and perfume bottles beautiful and automobiles are stream-lined, but the scarecrow stands as always amid the corn, neglected and unkempt.

That, of course, seems the portion of scarecrows. To be unkempt is considered as necessary a part of being a scarecrow as to be smartly dressed is the requirement for a woman who attends a first night.

This legendary atmosphere is grounded, as are all such legends, in the usages of the dim past. Scarecrows are made to scare. If they represent a hick farmer, it presupposes that the crows which pull up the young corn and the hawks that swoop down on chicken yards and the robins that steal the cherries and peck at the strawberries are all limited in their fears. Their inhibitions are narrowed down to gee-haw, native sons in overalls and battered straw hats.

Driving off such predatory birds has been one of the necessary diversions of rural life since time began. Small boys especially have always been enlisted for this work. An 18th Century English parson tells of how he paid six pence to the whooping boys—when the fruit was ripening in his orchard he employed country lads to shout and call in his orchard so that birds would be scared off. Among the early American Indians, the youngsters were given precisely the same task, in fact, aiming at these birds with a miniature bow and arrow was the way the Indian lads were first taught to shoot.

Evidently, at some time these boys revolted, refused to whoop around orchards or twang away at crows in the corn patch—and the scarecrow was invented to do their work. This might pass for a plausible explanation did not the ancestors of scarecrows go even farther back than any recent revolt of younglings. The scarecrow of today is a lineal descendant of the garden god set up by primitive man to ward off all the dangers that might befall his crop.

Outside that little fenced patch dwelt those unseen forces that swept man's home with fierce destruction—wind, lightning, torrential rain, flood, fire and the sinister heaving of the ground in earthquakes and the pest that blighted his growing plants, and the birds and animals that destroyed them. Fear of these phenomena of the natural world induced primitive man to create images of those forces for the purpose of worship and propitiation by sacrifice. He copied the familiar forms of human beings and animals and set them around his house and in his garden.

True, the farmer today has no notion of all this when he stuffs a pair of old overalls with straw and sets it up in his corn patch. His own daily garb is the most familiar thing he knows and he figures that the crows aren't so familiar. That's where he makes a mistake. The crows *are* familiar with his figure, and so they perch on the arms of the scarecrow and dive down for corn whenever it pleases them.

Recently scarecrows have achieved a new philosophy. Henry Stahlhut asks, if we must have them, why not make them amusing? Those who especially dislike mammy songs can have the Southern darky maiden pictured here, and those who are tired of continental peasants highly stylized, can have them also. Gimbel Brothers is offering these to the rurally minded public. They also have miniature scarecrows of the same species to put in window boxes.

But Mr. Stahlhut goes even farther. He suggests that you might use your pet peeve for a scarecrow. If the memories of Prohibition still linger with you, make Old Man Dry drive off the crows, which he surely will. Or it may be Herr Hitler or the great Mussolini or even the langorous Nordic, Garbo. You make the frame out of wood, paint the face—and on wet Spring days, when you can't garden, sew the proper costume. It will be interesting to find what crows, robins, hawks and starlings think of these prominent personages.











Parade of new Metals







SILVER PLATE. In designing these new pieces for the International Silver Company, Lurelle Guild, through the medium of silver plate and colored enamel strikes a new and dramatic note in modern design. 1. Tray with black handles comes with or without dividing center section for canapés. 2. Regency wine cooler. 3. Regency service plate. 4. Cocktail shaker, 16 inches high, silver combined with red, blue, green or black enamel. 5. Cheese dish, wooden center section. 6. The black fluted column in this compote is a distinguished feature. 7. Coffee set with ebony black handles. 8. Cigarette box in red, black, green or yellow enamel, silver pineapple on cover. 9. Bowl, black base. 10. Water pitcher, black handle.

CHROMIUM. Exciting new designs in chromium, made by the Chase Brass & Copper Company, march in the third row of this parade of metals. 11. Ice bucket and tongs designed by Lurelle Guild. 12. Cocktail glass. 13. Martini mixer by Walter von-Nessen. 14. Blue glass tray, chromium liqueur glasses. 15. Corn set, chromium pepper, salt and pitcher for melted butter on blue glass tray. 16. Two-tiered cocktail and canapé tray; napkins fit in rings on edge. Russel Wright designs.

PEWTER. Ending the parade in a blaze of glory is new pewter designed by Walter D. Teague for Marshall Field. 17. This bowl matches candelabra 20, at left. 18-19. Matching candelabra and compote.





Guest house on a Connecticut estate

On the Darien, Conn., estate of Philip J. Warner an old milk house a few yards from the residence has been attractively transformed into the guest house above—a complete little residence. At left is shown a garden shelter that began as a chicken house

The view above shows the guest house from the porch of Mr. Warner's home. The old milk house was made a living room and the other rooms added. The house is Colonial in character, with shingled walls. Frank J. Forster and R. A. Gallimore were the architects







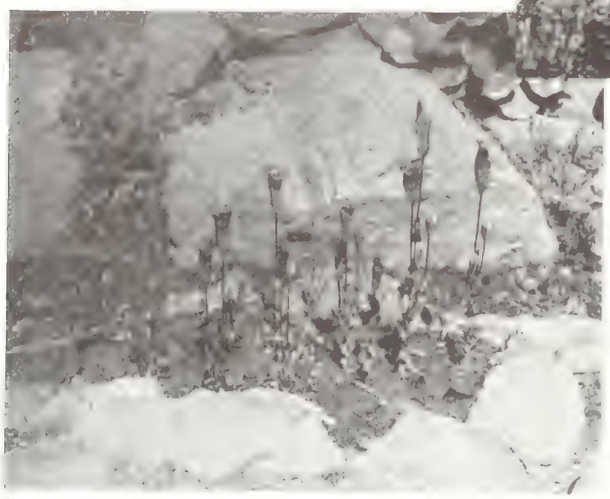
THE guest house living room is the pleasantly informal sort of place that immediately sets one at ease. Deep, comfortable chairs are all about. A fireplace is situated at one end and bookshelves are built across the other. The woodwork of the room matches the mellow tones of the old beams and roof rafters. Immediately above is a close-up of the entrance doorway. The upper half of this divided door can be seen in the larger living room photograph



AS GROWN IN A COLDFRAME



POT PLANTS SUITABLY GROUPED



IN THE ROCK GARDEN



FLOWERING IN POTS

Taming the Fringed Gentian

By G. G. Nearing

"Our heavenly Fringed Gentian which no man can tame," wrote Mrs. Wilder no longer ago than 1926.

Today we know that the wildflower of the poets not only can be but has been tamed. The cycle of life from seed through flower and seed to flower and seed again has been carried out in cultivation to the second generation.

Although the feat has been accomplished and repeated, and plants produced commercially, no discussion thus far published has given the details with enough thoroughness so that the average amateur can take up Fringed Gentian culture.

Hardly an American nature poet or prose-writing naturalist has failed to mention this famous autumn beauty, and none who named it has neglected to praise. The intense, clear azure petals flung open in defiance of October frost have for centuries challenged the pen to superlative statement.

The added mystery of its uncertain whereabouts, its appearances and disappearances, springing one year in prodigal profusion, gone the next, have piqued its lovers to something approaching worship.

Lately the advance of civilization, the plowing or burning of its haunts, ruthless destruction by flower gatherers who do not know that it wilts as soon as plucked, and that its folded petals never reopen—these new hazards to its existence have aroused a further interest. Interest led to attempts at cultivation, ending for the most part in failure.

But some few of us more fortunate than the rest have succeeded, succeeded so completely that the mystery would seem to be, not how success was achieved, but how failure persisted so long. And yet one wrong step may completely ruin the entire year's crop of plants.

Cultivation is easy only when all (*Continued on page 96*)

Give your plumbing system a chance

By Julius Gregory

It is an inherited trait of the present generation to be afraid of plumbers' bills. We suffer from the experiences of our forebears. Whenever anything happens that means a plumber must be called, we fearfully remember the old jokes as we look up his number in the phone book. But things are really different today. Standards and methods have changed very much for the better. More of the installations of plumbing are good, and instead of having breakdowns and leaks that damage whole parts of the house, we are usually confronted only with the effects of ordinary wear and tear due to usage, and the carelessness that expects too much of a plumbing system. While most modern plumbing fixtures are finished with acid-proof enamel, this is no reason why they should be cleaned with an abrasive or a strong acid; nor because practically all exposed metal parts are chromium-plated, should they be expected to remain bright without an occasional cleaning. Experience and common sense are sometimes a rare combination, but both are needed if one owns a house and wants to take the proper care of it.

A plumbing system is made up of pipes and valves, tanks and traps, pipes that are hidden in the ground or in walls and floors, and pipes that are exposed. Each length of pipe is attached to another with an appropriate kind of joint, which is meant to stay tight and usually does. There are water pipes, soil or sewer pipes and vent pipes. Water pipes are usually brass or copper, sewer pipes cast iron, and vent pipes galvanized wrought iron or cast iron. The water is brought in underground from the street and then distributed to all the fixtures and the domestic hot water heating system. Soil pipes carry away the waste to the sewer or septic system and are ventilated with fresh air by the vent pipes. On each fixture, and at the end of the soil line where it leaves the house, are traps or water-seals which, in connection with the vent pipes, prevent sewer odors or gas from penetrating into the house. Along the sewer lines in the cellar, or wherever the pipes are accessible, are screw-capped outlets called clean-outs, set there for cleaning purposes. All of the pipes are pitched so that water will flow away readily. Water pipes are valved in the basement for easy emptying. Everywhere on the water pipes are valves put there so that a washer may be removed or a repair made without disturbing the entire system, just as the clean-outs are placed in the sewer pipe. Modern plumbing is planned for ease of maintenance, and intelligent maintenance is expected.

There are three evils to beware of in a plumbing system—waste of water, stoppage in sewer lines, and noise. Water is expensive, whether it comes from a city supply or is pumped from your own well. If one would realize that a small stream the size of the lead in an ordinary pencil, under average pressure dissipates more than 100 gallons of water in twenty-four hours, he would be impelled to look after faulty faucets, especially if the water he uses comes through a meter. A leak in a faucet is not only wasteful, but if allowed to continue will in time wear away the metal seat of the valve. Most leaks are from faucets or valves where the elastic packing has worn out. After a house has been in use for a while, one seldom finds leaks at a pipe joint, but faucets and valves do require constant watching.

Any sewer line is liable to stoppage, either through carelessness or lack of pitch in the horizontal pipes. One of the main causes of stopping of a pipe is grease from the kitchen sink, which gradually accumulates on the sides of the pipe until it is closed up. A prevention and a cure is the regular use of one of several materials on the market which are usually made up of crystals of strong lye. If once a week a can of this is put down the waste of the sink with hot water the pipes will be kept free. A major stoppage in the sewer means a hurry-call for the plumber. Usually the trouble is at the main trap, but anyway it is soon found and remedied by an experienced man, seldom, however, by the amateur plumber who does well if he keeps faucets and valves from leaking.

Noise is sometimes a difficult problem. In the houses that are being built, every precaution possible is taken to keep plumbing system noises at a minimum. Pressure regulating valves to maintain a definite water pressure, air cushions at each faucet to prevent pounding, the insulation of water and soil pipes in partitions and floors, and silent fixtures are methods that are being used to reduce noise. No person owning an old house wants to tear out partitions and pipes just to make his plumbing quiet. Whatever he does must be done by a mechanic, and each problem is different from the other. The general rule, however, is to check on water pressure, look over valves and faucets and then do whatever insulation is possible. High pressure, obsolete fixtures and soil lines without insulation are generally the reasons for noise in the plumbing system of an old house.

In parts of the country where there is no sewer in the street, it is common practice to drain the sewage from the house into a septic system, which if properly designed and installed will operate without much attention on the part of the owner. No such system, however, should be allowed to go more than a year without a thorough inspection and cleaning out by a good man who knows what to do.

In the domestic hot water system, the temperature of the water should not be allowed to go much over 140 degrees, and whatever kind of heating one has, the heating unit should be cleaned out regularly at least once a year. Most troubles with hot water come from insufficient heating apparatus or too small a storage tank, if there is one. Lack of insulation on hot water pipes also means waste of fuel.

All waters attack iron and the other metals in varying degrees, but some are particularly aggressive in this respect and will so corrode an iron piping system that it fills with rust deposits and the pipes become useless and must be replaced. Rusty water from the taps and decreased flow are indications that this corrosion is taking place. The corrosiveness of a water depends largely on its content of dissolved alkaline mineral salts, and generally speaking the purest waters are the most corrosive. While brass pipe is much more resistant than iron, it also is attacked by some waters that dissolve the zinc from the alloy. A blue or green discoloration is an indication of this. It is possible to stop such action on either iron or brass, and save the cost of replacing the piping by the use of an apparatus that feeds a minute amount of a neutralizing solution into the water as it flows into the house. In case of any question whatever of water affecting the pipes, one should look into the matter thoroughly in order to try and save the cost of replacing the old pipe with new.

In the suburban district of New York, the usual minimum charge for a plumber to go to a house and make a small repair runs from two to three dollars. That is what it would cost for a faucet washer or a minor stoppage in the sewer. In half a day of the plumber's time, an average size house can be (*Continued on page* 84)







An English cottage that climbs a hillside

B [illegible] to allow a garage below, the home of Dr. [illegible] the hill. Above are two views of the [illegible]

To the right above is the rear, showing the balcony that connects with the front porch. Inside the front entrance is a small stair hall, with a squarish library behind. A house-depth living room is at left; to the [illegible] dining room.

Pen portraits—a hobby for writers



By Mary Martin

In a search for calligraphy portraits, which are harder to find than one would imagine, the author visited the Kunstgewerbe Museum in Berlin. She was put in charge of a polite and later slightly bored curator, who tried to understand for what she was asking him. Finally, after she had made a poor and hasty sketch, his expression lightened, and saying: "Ach! you mean the pictures made with pen strokes, with *Schnarkeln*!" he led her to the few the Museum possessed. So here is a record of some of the *Schnarkeln* discovered in Germany and the flourishes and curlicues from other countries.

Before looking at the pictures, however, let us look back and see what led to the production of this quaint style of portraiture and illustration.

All nations once had their adepts in the craft of artistic handwriting, which we call calligraphy, but it was especially in transcribing their precepts on religion that the most beautiful writing and the luxury of ornamentation were employed. The Arabs inscribed the first revelations of the Koran about 622 A.D. and the Persians and Turks have preserved many early manuscripts. In Europe, this work was generally done in the monasteries, the monks and scribes often dedicating a lifetime to perfecting themselves in this labor of love, as we can judge by the magnificent work done on vellum sheets, which when a number were completed and were tied or fastened together, became a volume.

The lettering was perfect and often embellished with initial letters illuminated with color and gold leaf, as well as by exquisitely painted miniatures.

In the 15th Century, the art of writing, as practiced after centuries of apprenticeship by the monastic writers, reached its apex, only to receive a deathblow by the invention of the printing press. Gutenberg of Mayence, to whom is ascribed the invention, printed his first dated pamphlet in 1451. Caxton, an Englishman, printed the first book in English at Westminster about 1477, and about a century and a half later, in 1638, the first printing press was brought from England to this country—to Harvard College.

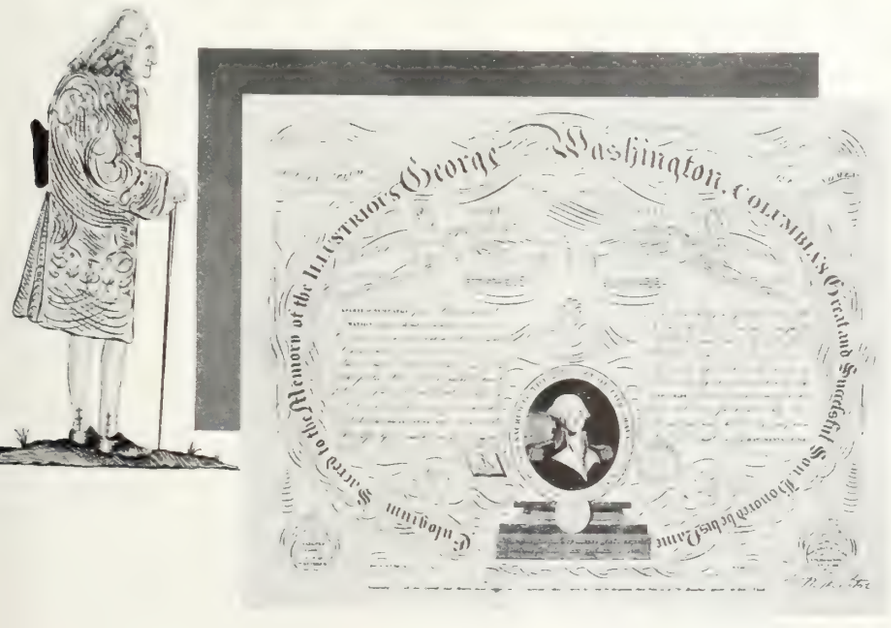
When the Church adopted the new craft for its service books and religious treatises, there was less and less demand for artistic calligraphy. But more and more the custom of general correspondence grew and public scribes were employed to conduct it. A custom that has continued in many places even to this day, where in the picturesque market places of Italy, Spain, France, Morocco, Tunis and Egypt, public scribes can be seen taking down letters.

To further meet changing conditions, the scribes began to teach their profession to laymen, who found corresponding with distant friends or business connections without the intervention of a third person a useful and agreeable accomplishment.

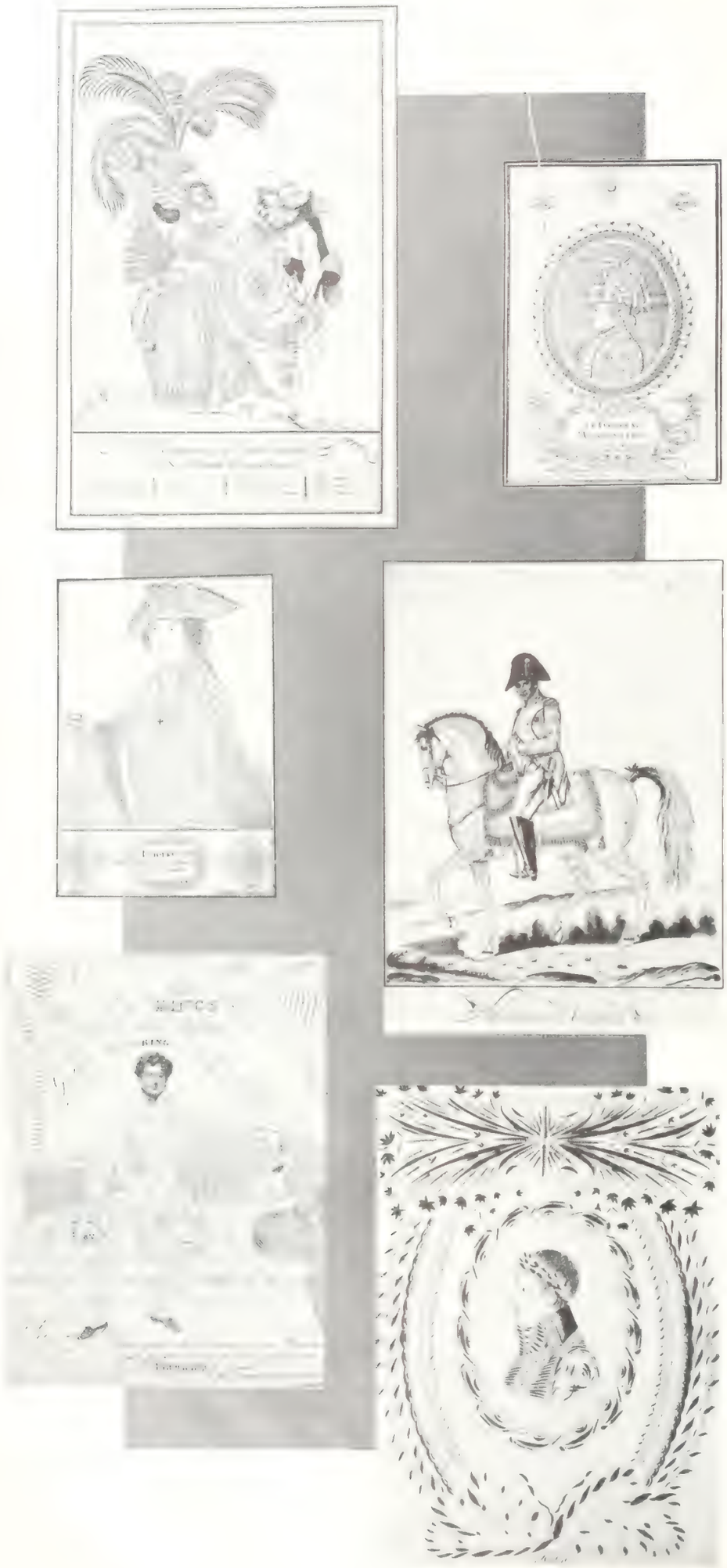
With few opportunities of employment, using the printing that had hurt them, many of the scribes began to publish books on their art. These contain directions, beginning with the cutting of the quill pens and mixing the ink, to the forming of the letters of the alphabets and numerals. Pages of the different styles and sizes of letters follow. Many of the books also have sections devoted to decorative designs, human figures, cherubs, flowers, beasts, birds and fishes, in an amazing variety, all done in pen strokes and flourishes, showing the author's proficiency in lettering and also his "ingenuity in making up divers curious figures."

The writing books make a fascinating and interesting study. The author has seen the fine collections of them at the Metropolitan Museum of Art in New York, the Boston Museum of Fine Arts, the Bibliothèque Nationale in Paris and the Kunstgewerbe Museum in Berlin.

The earliest one examined was by a Spaniard, Ignacio Perez, printed in Madrid in 1599. The second was also by a Spaniard, who published his work in five parts from 1616 to 1630, and entitled it, *Arte de Escribir*. The author, Pedro Diaz Morante, was a real personality and his books contain many details of his life. He considered "that God has been pleased to make me the instrument for giving to the world the true art of writing with all its fundamentals, conciseness, dexterity, and grace, in order that from this day on there need be no bad writers." Continuing, he asserts "indeed Princes and Gentlemen will learn with rapidity and pleasure and from today will be good penmen." The illustration at the head of the page shows



At the top of page is shown an allegorical subject by Pedro Diaz Morante executed between 1616 and 1630. To the left is a portrait of Washington used in an advertisement by Benjamin O. Tyler of New York in 1817. Beyond this is a sketch of Voltaire made in 1770



his skill in line and lettering. Two fierce dogs spring at each other below the legend: "Nothing bites so much as anger."

The third is a Dutch book by Spreghel, called *Der Schryfkonst,* 1605, and a fourth in Italian, printed in Florence in 1797. There are also French, German and English ones of about the same period.

One by a Frenchman, the Sieur Verrier, published in 1724, is advertised as being useful not alone to scribes, but to engravers, painters, sculptors, gold-workers, embroiderers, locksmiths, and all and sundry who work with designs. It shows sheet after sheet of alphabets and designs which could be used today. There is an English album by Edward Cocker, called *Art's Glory or the Pen Man's Treasury,* London, 1674. His designs are used to ornament verses and axioms of an uplifting character.

The famous Samuel Pepys made a Collection of Calligraphical Books, now preserved in the Pepysian Library at Magdalene College, Cambridge. He considered John Ayers an outstanding craftsman and from his first copy-book, entitled *The à la Mode Secrétaire,* published in 1680, one can agree with him. It contains an attractive portrait of the author, who looks as if penmanship had proved a lucrative profession indeed.

In 1817 Benjamin O. Tyler at 126 Broadway, opposite City Hotel, New York, surrounded an engraved portrait of Washington with verses ornamented by cherubs blowing trumpets and other devices of fame embellished with marvelous scrolls. All this to advertise that he taught "Penmanship in all the Ancient and Modern hands in an improved Style (entirely his own)".

These lesson books continued to be written and printed well into the 20th Century. Antonio Sella published in Rome in 1862 an elaborate treatise on *Calligraphie.* Succeeding pages show the methods of Chaldean, Syrian, Arabian, Turkish and Persian work and one devoted to the *metodo Americano* describes the way to hold the pen and to form the letters.

As late as 1878 Professor G. A. Gaskill published in New York, *Gaskill's Complete Compendium of Elegant Writing,* a volume now owned by the Library of Cornell University, Ithaca. It offered a new series for self-instruction in the counting

NAPOLEON BONAPARTE, Frederick the Great, George Washington, George IV of England and the figurative characters of Miss Wealth and Mr. Moneylender are shown at left, as they were delineated by some of the most talented calligraphers of the 18th and 19th Centuries

room, the office and at the home fireside. He considered writing of the utmost importance, as:

"One ink drop on a solitary thought
Hath moved the mind of millions."

In the course of many years, the teachers of writing, both by their labors in instructing and by their writing books have succeeded in their profession, for handwriting is now a universal and necessary accomplishment and generally little can be said of it, save that it is sometimes legible. Only in rare cases can it be considered an art.

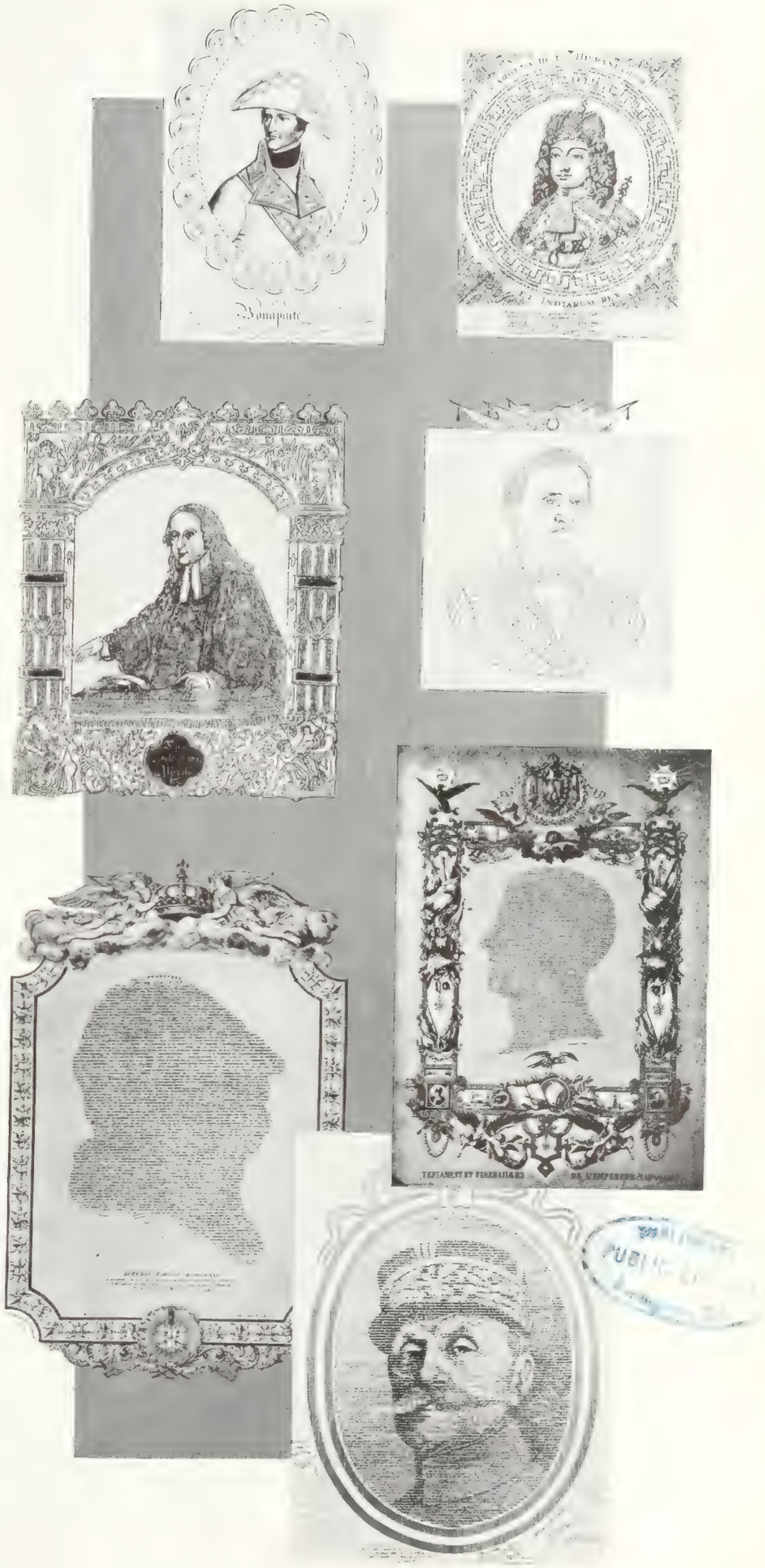
The invention of the typewriter is the most recent menace to handwriting. But even in our progressive and mechanically-minded country, the custom of having legal documents, state papers and genealogical records, which do not require multiplication, hand written, is still customary, so that good writing is still in demand and skillful writers continue to practice the profession.

The author knows of two young students who earned the money for their college tuition by copying legal documents in clear round script. Wills were the last to succumb to the typewriter, as diplomas did to the printing press.

Always seeking for new methods of livelihood and artistic outlet, calligraphers, as well as others, began making portraits with pen lines and flourishes, scrolls, spirals and curlicues, all shaded and blended to form a realistic, if unconventional portrait.

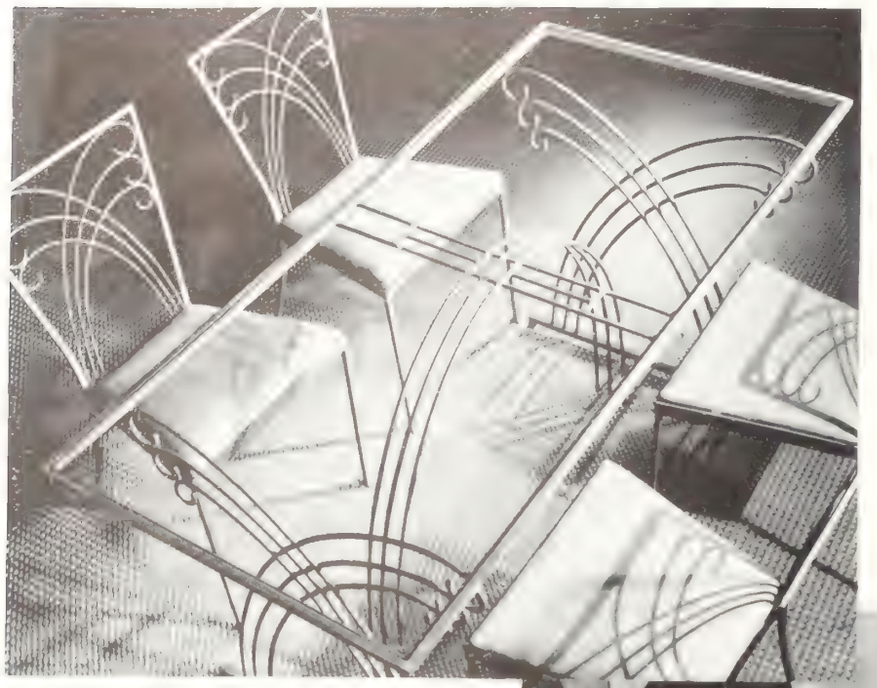
The earliest example of this fashion procured for the author's collection is the portrait of Voltaire which is shown on page 73, drawn about 1770. The artist, Pierre Laurent Auvrest, was born in Paris in 1736. He was not a writing master, but an engraver, and his pictures show skilled drawing in line and portraiture. He worked in Paris and Bâle, one example of his work, shown, is signed there in 1779. It is a caricature of Miss Wealth and Mr. Moneylender. The author owns the original pen and ink drawing, which of course is more interesting than the engraved copies made of these pictures. A later work, probably done in 1807, is the spirited portrait of Napoleon on horseback.

The heavily embroidered coats and gowns of this (*Continued on page* 89)



PEN sketches on this page are selections from Europe and America during 18th, 19th and 20th Centuries, beginning with Charles III of Spain and ending with Maréchal Foch. In between are Napoleon, John Wesley, Governor Samuel Tilden of New York and Louis XVI

Latest news in iron and wire for one more spring



Crocus yellow swirls

BRIGHT, strong color is the spring song in metal furniture. Vermillion, lemon, pink, sapphire, emerald, brown and gunmetal are among the new effects. The group at left, a symphony in swirls, is iron painted crocus yellow. Designed by Mary Ryan. Abercrombie & Fitch

Gray and vermillion

THE group at the left below shows the current vogue for dark, strong color in metal furniture. The comfortable chair in two sections is tubing painted gunmetal gray. Cushion is vermillion splashed with white polka dots. Designed by Gilbert Rohde for the Troy Sunshade Company





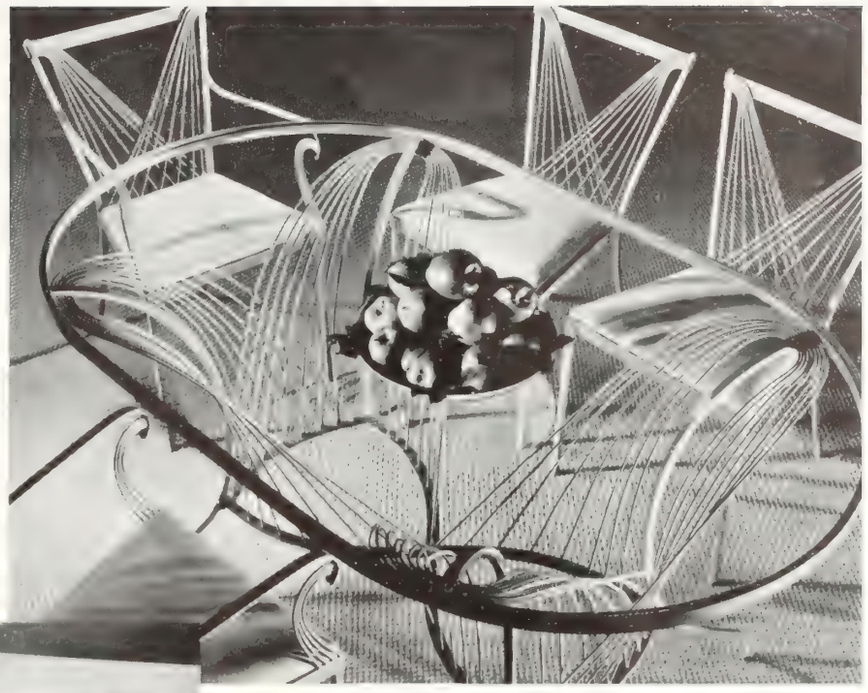
NYHOLM-PHILLIPS

Rope and polka dot

RED and white, one of the smartest indoor combinations, now invades the garden. At right is a Ficks Reed group in this brilliant coloring. Under the white umbrella, ornamented with big red polka dots, is a metal garden table with vermillion top. The white metal chairs have seats and backs of red rope: Abercrombie & Fitch. On the table is modern white china from Rena Rosenthal, and Libbey glasses with a bubble pattern in vermillion from Altman's. The white and black and white striped sisal rugs are Hodges designs from Lord & Taylor

Rhythm in pink

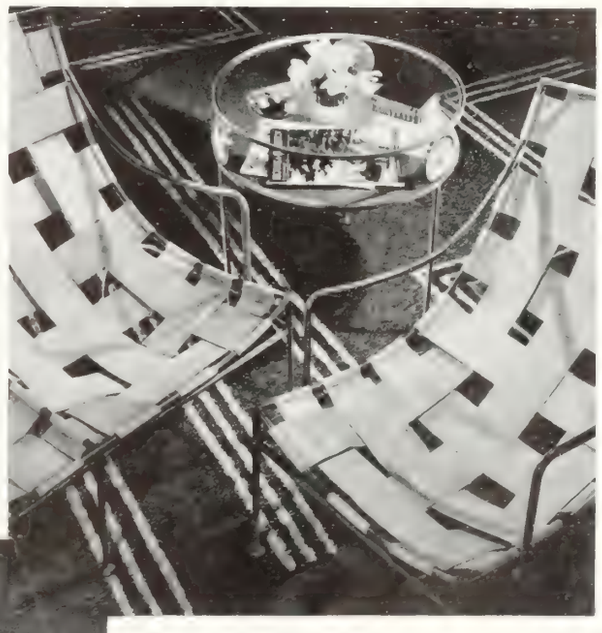
SWIRLS of slim wire painted Grecian pink make the exciting terrace group at right, designed by Mary Ryan. The oval, glass-topped table measures 60 inches; chair seats are covered in white pigskin-grain fabricoid: Arden Studios. White sisal Hodges rug from Lord & Taylor



In lemon yellow

NOTHING is gayer for garden or terrace than the brilliant accent of yellow in furniture or awnings. Below are new iron pieces in a vivid lemon tone. The design of overlapping straps, and the crystal ball in the base of the graceful little table are delightful details. From Macy's







NYHOLM-PHILLIPS

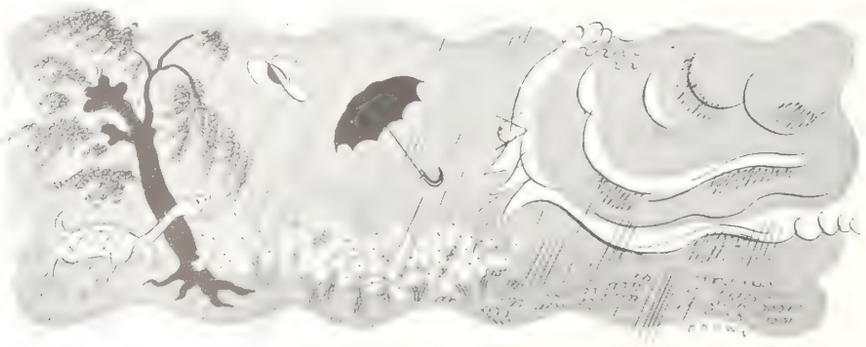
Pigskin and brown

VERY comfortable are the chair and settee above made of interlaced strips of natural pigskin on metal frames painted Havana brown. Brass discs decorate the glass and metal table. Brown linen rug with stripes of white fringe: Macy's

Iron and cane

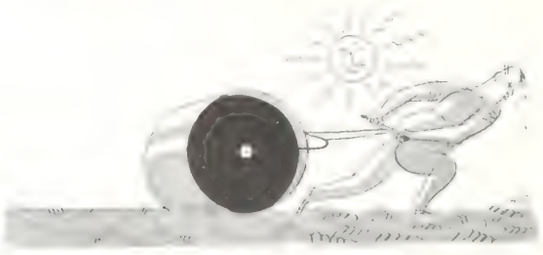
NATURAL cane is cleverly combined with white iron in the group at left. Look at the smart chair backs with cane insets, and the graceful curves of the glass-topped table: Macy's. Accessories in these pictures: Rena Rosenthal

A TIMELY MISCELLANY OF GARDEN IDEAS



EARLY spring, before growth begins, is the time to prune bush Roses. The details of procedure with the various types cannot be adequately described in this brief space, so unless you are fully conversant with them, better look them up in a good Rose culture book. Let it be said





RATHER more strenuous than Rose pruning is that other early spring activity, rolling the lawn. After the stress of alternate freezings and thawings the turf is sure to be more or less bumpy and uneven, a condition which only the passage of a good, heavy roller can overcome. To omit rolling is to have the uneven condition persist in some degree throughout the season, besides handicapping dense, lush turf

A

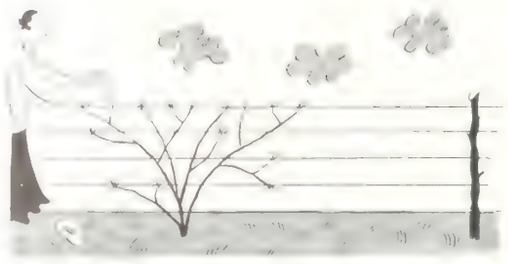
hand-worked stone to which exposure to weather imparts such a delightfully aged



J

the best ways to keep them and yourself out of trouble is to set up a four-foot trellis of wire strands to which the canes can be tied to keep

under the weight of fruit. Such a



PRECISELY as you can tell a carpenter by his chips, so can you spot the

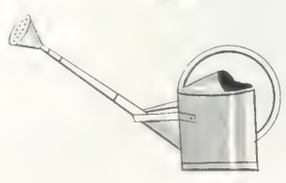
gardener by his watering-cans. If you see a gentleman with a cheap little ten-cent-store can, or a lady with one of those high-priced gifte shoppe things that look as if they were designed to sprinkle cologne, nobody can blame you for lifting an eyebrow. Conversely, real gardeners use big, long-nosed, galvanized cans holding two gallons

PLANT protectors may not improve the esthetic appearance of your Eggplants, Tomatoes, Melons and other tender vegetables, but they do add to your peace of mind when the weather turns unexpectedly cold, windy or unseasonably hot. Made of cloth on wooden frames





ANOTHER useful early-season garden gadget is the individual forcer made of heavy waxed board with a glass front to admit the sunlight. It's a collapsible affair made to last for several years, and it is excellent for giving a strong, safe start to plants weeks ahead of time



An early American contribution to the world's best soups . . .



Philadelphia

PEPPER POT!

There's a touch of homespun genius about Philadelphia Pepper Pot that endears this famous old Colonial soup immediately and permanently to all who taste it. Rich, substantial, satisfying to the most robust appetites, yet of a delicate savor and zest that appeal at once to those who delight in the piquant and unusual.

Enjoy Campbell's Pepper Pot, made by our special Pepper Pot cook from a favorite old Colonial recipe. A hale and hearty stock, velvet-smooth in texture. Sumptuously enriched with good, solid eating—diced potatoes and carrots, tender morsels of delicious meat, and wholesome macaroni dumplings. And seasoned with the blended aid of ground whole black peppercorns, sweet marjoram, fresh parsley, savory thyme and sweet pimientos.

Such a soup as men delight in! Truly one your appetite remembers. Serve it, again and again. At your grocer's.

LOOK FOR THE RED-AND-WHITE LABEL



A Man's Soup



General Washington and Robert Morris calling on Mistress Betsy Ross in regard to the New American Flag, Philadelphia, 1776



MARY Had A Little Lamb

Its Fleece Was White As Snow

The Only Place It STAYED THAT WAY

Was On The C and O

☆ ☆ ☆

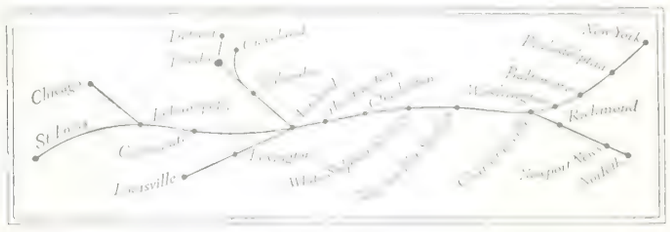
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CHESAPEAKE and OHIO

For branch offices see Traveling [illegible] pages 12 and 13

Soup of the evening

(CONTINUED FROM PAGE 51)

[illegible] gives the soup a little color. If carefully made, this soup is delicious, light and very good for you.

[illegible] WITH CABBAGE TOASTS AND CHEESE
(For Eight)

½ small cabbage
1 cup grated Parmesan cheese
2 quarts of beef broth
2 tablespoonfuls butter
Salt and pepper
[illegible]
Parsley, chopped fine

Shred tender part of a green cabbage very fine. Boil some water. Add the washed, shredded cabbage, the pinch of soda and the salt. Cook for five minutes. Drain thoroughly. The cabbage should be tender and green, not soft and mushy and brown.

Slice the rolls in thin slices and toast to a delicate brown. Butter them well, pile a little cabbage neatly on each and sprinkle liberally with cheese. Put a tiny piece of butter on top of each one and set under the grill in a hot oven until cheese and butter have melted together to a light brown. In the meantime, heat the beef bouillon to the boiling point. Pour into a hot tureen and sprinkle with a little parsley. Place tureen in front of hostess and bring the cabbage toasts piping hot on a separate platter. The hostess then places two or three of the cabbage toasts in each soup plate as she serves [illegible] of the hot bouillon.

[illegible] WITH POACHED EGGS

½ pound grated Parmesan cheese
[illegible]
1 tablespoonful beef extract
2 French rolls, sliced thin
[illegible]
Butter

Boil the consommé with the beef extract. Butter the rounds of bread well and put them in the oven to brown. Place in a hot soup tureen. Break the eggs carefully one by one into the boiling consommé. As soon as they are cooked, empty carefully into the hot soup tureen and serve at table. Have the maid pass the Parmesan cheese. This could also be served in individual little soup casseroles and would be less difficult to serve, or it could be done [illegible] and all in a casserole dish.

CREAM OF SOY BEAN TAPIOCA SOUP
(For Twelve)

2 pounds of soy beans
1 cup cream
½ pound sweet butter
¾ cup of white wine
½ cup of water
3 tablespoonfuls Pearl Tapioca
1½ quarts strong chicken broth
[illegible] egg yolks
Salt and pepper

Wash beans thoroughly and throw out any black ones. Soak overnight. Put them to boil in the water in which they have soaked until they are perfectly tender (about four hours) adding more hot water if necessary. When cooked, allow them to boil almost dry and at this point add the butter, the water, white wine and salt and pepper. Let them simmer for twenty minutes and then mash through a si[eve]. When this is done, put the p[ulp] through a very fine sieve. In the m[eanwhile] time cook the tapioca in the consom[mé] until transparent (this takes at leas[t an] hour). Then add the purée to the [hot] sommé. When ready to serve, put [the] yolks of the eggs in the bottom [of a] soup tureen and beat them well [with] a fork. Add the cream, then pou[r the] very slowly, beating all the time, [the] very hot consommé purée. Mix [well] complete the seasoning to taste. S[erve] at once.

CREAM OF TAPIOCA VEAL SOUP
(For Eight)

2 quarts strong veal broth
3 yolks of eggs
4 tablespoonfuls of Minute Tap[ioca]
1 cup of thick cream
Chopped parsley

Heat the broth to boiling point [and] then slowly add the tapioca, stir[ring] all the time. Continue boiling u[ntil] tapioca is cooked and broth is th[ick]. Put the yolks in bottom of soup tur[een]. Beat well with fork and add cre[am]. Pour gradually onto this the boi[ling] broth, stirring furiously the wh[ole]. Continue to stir for a minute, t[hen] serve at once, garnished with a l[ittle] parsley chopped fine.

MINESTRONE
1 cup dried beans
1 large white onion
⅛ pound lean salt pork
3 large tomatoes
3 carrots
½ small cabbage
1 white turnip
1 summer squash
Pinch of thyme
1 laurel leaf
Salt and pepper

Soak the Minestrone beans overnig[ht]. Then cook in a quart of water. Peel [the] onion and slice it thin; brown [it] carefully in bacon fat. Add salt po[rk] cut into tiny squares. Put in the ton[a]toes, carrots, cut fine, cabbage, cut [not] too fine, the turnip, peeled and [cut] fine, squash, peeled and sliced t[hin] (the seeds removed, of course) a[nd] then add to all this the beans and th[e] water, thyme, laurel leaf, salt and pe[p]per, and two cups of hot water. Co[ok] for at least an hour, adding more [hot] water if necessary. Serve with Ital[ian] bread sticks and grated Parme[san] cheese.

WATERCRESS AND POTATO SOUP
(For Eight)

3 pounds of white potatoes
2 bunches of watercress
2 egg yolks
1 cup of cream
¼ pound of butter
Salt and pepper
2 quarts of water

Peel and wash the potatoes, [cut] them up fine, boil the water, add t[he] salt and potatoes and cook until so[ft]. In the meantime wash the cress, ca[re]fully cutting off the thick stems. Ch[op] and add to the potatoes, and add h[alf] of the butter. Cook for ten minutes a[nd] put through sieve. Put the yolks [of] two eggs in bottom of soup tureen, b[eat]

(Continued on page 81)



Body by Fisher

Speaking of the newest in motor cars



"Jack, this is just the car to take on our Northern trip! Imagine—rolling over the Alleghenies—climbing Mount Pocono—and surprising the Prestons in Montreal, with this beautiful new Buick."

"Wonderful—and I'm thinking of the smooth gliding ride that these Knee-Action Wheels will give us. Not a jounce or bounce all the way there. Why, you couldn't be more comfortable sitting at home."



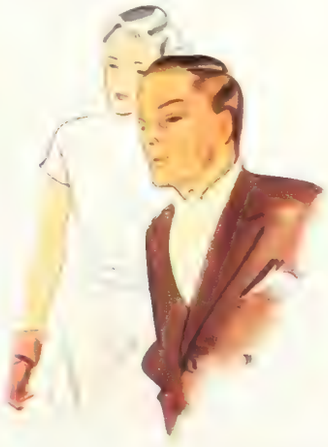
"I simply adore its sleek smartness. Neither too extreme nor too conservative—but then you'd naturally expect that of Buick."

"Mary, you just cannot be practical. Look at those oversize Air-Cushion Tires—and did you know the Vacuum-Power Brakes will stop you on a dime, with the very least pedal effort?"

"Just the same, you can't blame her for wanting style. As for me, I simply adore the freedom of its spacious interiors—and if you ask me, I am sold right now on automatic starting. It certainly would help improve my disposition."

"Mrs. Tomlinson let me drive their new Buick the other day—and I never handled a car that steered so easily."

"That's design, my dear. Whether it's style or engineering—design must be left to Buick. They've redesigned their steering to fit their new Knee-Action Wheels. Altogether, I've never seen such engineering improvements since I first started driving a car."



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Hiram Walker & Sons

WALKERVILLE, ONTARIO · · PEORIA, ILLINOIS

Soup of the evening

(CONTINUED FROM PAGE 80)

h fork well, add cream and pour vly into this the hot potato and ss soup. Season to taste, add rest butter, stir and send to table at once.

VICHYSOISE MEADOWBROOK

dozen hearts of leeks (white part only)
white onions
pound sweet butter
gallon chicken consommé
pounds white potatoes
quart of cream
alt and pepper

ut all the green part off the leeks l split them down the center. Wash roughly to remove all sand. Peel ons. Chop the leeks and onions very . Melt half a pound of butter in enamel pan and cook the leeks and ons very very slowly in the butter, ling a few spoonfuls of water, if essary to keep them from brown- . Add the chicken consommé and atoes, which have been peeled and up very fine. Add salt and pepper l cook until potatoes are thoroughly ne. Put through a very fine sieve. d the other half pound of butter l stir until melted. When ready to ve, add the quart of cream and heat a double boiler. Never let it boil, e the cream has been added. This ıp is equally good served cold, but this case use a few less potatoes.

BLACK BEAN SOUP
(For Twelve)

4 quarts of beef stock
1 pint of black beans
1 tablespoonful of catsup
1 glass of port wine
½ teaspoonful of cloves
1 teaspoonful of nutmeg
2 hard boiled eggs
1 lemon
2 tablespoonfuls of butter
2 tablespoonfuls of flour
Salt and pepper to taste

Wash beans. Soak overnight in cold ıter. Cook until tender in water and ain through a colander. Add the beef ock, spices and catsup and boil for lf an hour. Then add the wine. Put rough a fine sieve. Make a brown ux of the flour and butter and pour e soup into it. Boil for ten minutes ore. In the meantime, hard boil the gs and slice them. Slice the lemon ry fine. Season the soup to taste with lt and pepper, put eggs and lemon soup tureen and pour hot soup onto em. Serve at once.

PUMPKIN SOUP
(For Six)

3 pounds yellow pumpkin
2 ounces of butter
Pinch of salt
1 ounce granulated sugar
3 glasses rich milk
Croutons
2 eggs
Parsley

Peel the pumpkin, remove seeds, cut up fine and put in a saucepan with the butter. Add salt, granulated sugar and a tumbler of water. Boil until soft and put through a fine sieve. Add three glasses of rich boiled milk. Prepare some tiny fried croutons. Put the yolks of the eggs into the bottom of a tureen, beat well and pour onto them, gradually, the hot pumpkin soup. Season to taste, sprinkle with parsley, add the croutons and place in front of hostess to be served at once.

OYSTER STEW
(For Four)

1 dozen oysters and their juice
½ pint cream
2 cups of milk
1 heaping tablespoonful of flour
3 heaping tablespoonfuls of butter
2 small carrots
2 small white onions
1 small white turnip
Parsley
2 hearts of celery
Paprika
Salt and pepper

Make a cream sauce by melting one tablespoonful of butter, add the flour, stir well and gradually pour in the scalded milk. Keep warm in double boiler. Peel the carrots, turnip and onion and scrape the celery. Wash them carefully and then cut up very very fine. Chop the parsley. Take the second tablespoonful of butter and put it into a frying pan, then add the chopped vegetables and fry to a golden brown, being very careful not to burn them. Next put the oysters and their juice in an enamel saucepan with the rest of the butter, salt lightly and add freshly ground pepper. Heat the cream.

When ready to serve, put the oysters on the fire and heat them until they curl at the edges. Now add the chopped vegetables to the cream sauce, then the hot cream to the sauce, and last of all the oysters and a little of their juice. Put at once into a soup tureen, sprinkle with a little parsley chopped fine and a dash of paprika.

ngenuity furnishes a New York apartment

(CONTINUED FROM PAGE 60)

the skyscrapers outside. The curins are brilliant vermillion matching e bright coats of the hunting scenes the water colors, and the Venetian inds, chartreuse yellow. A zebra skin lorns the floor and zebra cloth was sed on the seats of the gray and black arewood chairs. A narrow sideboard gray harewood was designed for e long wall opposite the windows, s supporting columns holding lights at shine up through glass tops. In lace of the conventional dining table, two square pedestal tables stand at either end of the room. A couch in chartreuse colored corduroy and three chairs are arranged about one; a vermillion couch and three chairs, about the other. Thus dinner at either assumes the cozy aspects of a small party, while on more formal occasions the two tables are placed together in the center of the room, as shown on page 60. Besides the indirect lighting in the sideboard, the room is illuminated by two columns holding indirect lights.

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The game of house and garden

(CONTINUED FROM PAGE 40)

could object to such a ghost as that?

Yet such playing at house may very likely seem too fantastic and sentimental to some of my readers. At the same time, anyone to whom the idea of living in an old house appeals at all will understand that no little of the fun of it comes through the imagination. Unless it brings you certain romantic thrills which must seem childish to those who prefer modern apartments, with "functional" furniture and "futurist" decorations, and absolutely no "associations" with the foolish old effete past, there is no use in living in an old house at all. So I shall assume that such words as "wainscot" and "tapestry", or, better still, "arras", have the same foolish charm for my readers as for myself, and that they evoke the same sort of imaginative satisfactions. It is no use our "playing", as the children say, unless one has dreamed of a house, where one presses a hidden spring in the wainscot, or the arras, and reveals a secret chamber, "a priest's hole", in which a fascinating Jesuit abbé once hid, or in which a fugitive Cavalier once took refuge. If one was ever young, one can never be too old to thrill at the thought of a secret passage, which perhaps you enter through the back of the vast fireplace, or through some great oaken cabinet in the library, and which burrows along through the thickness of the old walls till one finds oneself deep down under the massive foundations of the old manor, passing through mysterious cellars, through nail-studded doors, and emerging, at last, through a long underground tunnel damp and dripping and smelling of mould, beneath the cavernous roots of some gigantic old Oak in the ancestral park!

Or, better still, if you are near the coast, as in one of Conan Doyle's best stories, you come out among bushes at the bottom of a chalk cliff facing the channel, with lanterns and rough voices and a lugger impatient to throw up sail. Of course, old European houses with secret passages and hidden rooms are a part of the stock-in-trade of romance, but these are to be found in old American houses, too, and I believe I am right in saying that the old Tilden House in Gramercy Park, since the home of the Arts Club, is one of them, and is, or was, well provided with wonder-working springs in the wood-work, and sliding panels. And recently, in a clever novel of American politics called *A Man's Game*, I read of a fascinating house in Fifth Avenue, with an extensive high-walled garden, whose owner, an ambitious and unscrupulous congressman, had constructed a tunnel which ran from a well in his garden beneath two blocks, and ended in a trap-door in the cellar of a Seventh Avenue saloon frequented by dangerous characters in his pay!

One of the most fascinating houses I know has been designed by a romantic American in an old hill-town in the South of France, facing the Mediterranean. The little town consists of narrow tortuous streets precipitously clinging to the side of the rocky hill, terraced with olive orchards, and plan of the American fantasist was buy up several old houses on differ levels, and join them together w covered bridges and underground p sages. He partially reconstructed th interiors according to his whim, that one could wander up and do crooked staircases, and in and out score or two of queer pictures rooms of every shape and size, f nished like a mediaeval castle w carved chests and armoires and tap tried four-posters, massive chairs a tables, old weapons, dim paintin antique musical instruments, vellu bound folios and all such toys o mind that amuses itself by dreami back into the Provençal past. I do know whether or not he has "oubliette" in his queer rambling ch but he probably has—for u expected callers; for he is very mu of a recluse, and he has a portcul over one of the narrow passag ways, by drawing up which he c isolate himself at pleasure. Also, addition to doors opening into three streets, he has concealed e trances here and there by which can come and go unseen, and, unsu pected among the old russet-tiled ro of his medley of buildings, are ti exquisite gardens in which, as y wander from room to room, you su denly find yourself. It is a veritab maze of architectural imagery witho rhyme or reason, as dreamily inco sequent as a canto of Spenser's *Faer Queen*.

LAND OF MAKE BELIEVE

In a charming essay on *Palace beautiful houses, and pleasure garden* Petrarch says that "in a single pala one can enjoy a thousand beautif solitudes", and such a palace n American friend, who is an amate of exquisite seclusions, has thus bui himself in this fanciful fashion out old peasant houses in his tottering o hill-town of Provence. And I hope is not prosaic to add that there is n a convenience known to America heating, lighting and plumbing which his queer hornet's nest of "palace" is lacking. Sometimes England or in America, we come upo an odd-looking house which is know in the neighborhood as So-and-So "Folly". That is the name given t eccentric buildings in which som original person has embodied his ow ideas of a dwelling-place. Such an in dividual, like most people who thin for themselves, is regarded by hi neighbours as a little "crazy", and am afraid that the house of the Amer ican just described will seem very muc of a "folly". But, after all, many o us, though unconsciously, like to pic ture ourselves in some imaginary char acter other than what we are. Walte Scott dreamed of himself as a feuda baron, and his mediaeval "Abbotsford" was the lordly pleasure-dome he cre ated for his imagined self to live in Similarly, my American friend like to think of himself as a Provença troubadour, one of those lordly trouba dours with castles on a rock over a roaring torrent such as Pierre Vidal or Bertrand de Born, and he came a

(*Continued on page 97*)


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NRA

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How the Japanese preserve cut flowers

(CONTINUED FROM PAGE 39)

water as large as possible. The stems, therefore, may be cut on a slant or sometimes divided or crushed to increase the drawing area. When the stems are left in water for a considerable time bacteria grow on them, forming a slimy film which, of course, prevents the drawing up of water. Consequently, it is important to change water often, particularly in summer, and if it is found that the end of the stem is decomposed, to cut off under water that part. Burning the stem is another good method of increasing the ability to draw up water, as carbon is porous and furthermore does not decay.

When burning, care should be taken to protect the flowers from injury by wrapping a piece of cloth or paper around them leaving exposed only a couple of inches of the stems that are to be burned. Care should be taken to hold the branches horizontally so that the heat will not reach those parts that are not to be burnt. The ends of the stems should be burned until they become red-hot and then dipped into deep water and kept there for at least half an hour before being used for arrangements.

Sometimes it is better to boil the end of the stems instead of burning, as boiling causes the pores to open up and allow water to be drawn up easily. To boil, prepare the stems in the same way as for burning and protect the flowers from heat. The stems should be boiled for five to ten minutes, although, if they are very small, two minutes will be enough.

In the case of plants having a milky sap the sticky juice hardens and closes the cut surface, preventing the drawing of water. With plants of this kind some alkali such as salt or ashes may be used to melt the sap.

Next in importance to making it easy for plants to draw up water through their stems is the wetting of the leaves directly. Particularly when the branches have flowers they should be watered by holding them upside down and the water poured down on them. After the flowers or plants are arranged they should be watered directly from time to time by means of a very fine needle spray.

Sometimes medicines or chemicals such as nitric acid, hydrochloric acid salt, alcohol, peppermint oil, red pepper, etc. are used. As their use is more for particular cases it is not possible to generalize except to say that when chemicals are used it is best to avoid metal containers, as often poisons are formed by them. It is better to use porcelain or bamboo containers.

To cover the specific methods used on the different kinds of flowers is beyond the scope of this article, but a few samples will illustrate what they are like:

APPLE BLOSSOMS

1. Mix in the container Japanese *daikon* (a kind of turnip) juice.
2. Split the stems and dip them in dilute hydrochloric acid.

GENTIANS

Burn the stems or crush the ends and boil with lye or good Japanese tea; then dip into cold water.

HYDRANGEA

This flower wilts very quickly, so as soon as it is cut, crush the end of the stem and boil it in *sake* (Japanese wine) or vinegar until it changes color; then put in cold water.

WILD WATERLILY

Pump strong Japanese tea into the stems. Wilted leaves are immediately revived, becoming dark green, very shiny and stiff.

WILLOW

Boil about ½" of the stems until the leaves start to wilt, then put them in cold water for a while before arranging.

WISTARIA

Crush the stems and soak them in *sake* about an hour. Then burn the stems and keep them in cold water for a while before using. When the arrangement is completed put *sake* in the container instead of water.

Alcohol may be used instead of *sake* but it must be greatly diluted, because if it is too strong the flowers will begin to drop off.

Give your plumbing system a chance

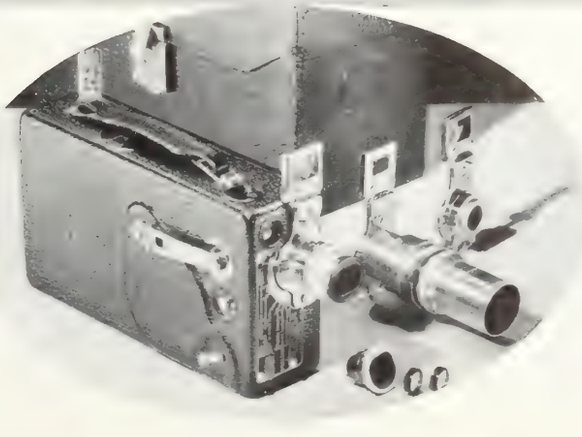
(CONTINUED FROM PAGE 71)

equipped with new washers throughout and the whole plumbing system checked, which means that it is more economical and better to have everything done at one time rather than pay for a number of hurry-calls. Periodic inspection is good maintenance—waiting for trouble is haphazard care. If one would have a plumber go over his house each spring and fall, the annoyance of leaks, stoppages and noises would be practically eliminated, and in the long run considerable expense would be saved. Hotels, office buildings, even steamships, make a business of systematic maintenance and they do it because it pays. We should profit by this example and likewise protect and save our property by the exercise of proper care in maintenance.



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A radiant brier compass surrounded by rope—in red on a white ground. Thrilling for a boy's room with the right note in the modern home. This is paper No. T 16057, which sets off the red and white checks in the whipcord drape. (Fabric No. 22761)

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An imported Swedish wallpaper. Formal in effect, hence correct for the living room. The background is off-white with a gold figure pricked out in thin red outline. The fabric is red with gold circles. Paper No. T-13524D Fabric No. 20761



RICHARD E. THIBAUT, Inc.
24 West 40th Street, New York



Desk group in Chinese modern living room decorated by Marshall Field in coral, turquoise and eggshell. Walls, coral; woodwork, eggshell enamel; carpet, rosewood; curtains, embroidered eggshell Celanese. The bed is red and the stool white and gold

Chinese Modern

the modern background of simple panceling of Virginia white oak. Cabinets to hold the collection line the four walls of the room. On either side of the door and window are glass vitrines for the smaller pieces; other cabinets are concealed behind sliding panels. All recesses are lined with Chinese brocade in green-gold color and each is indirectly illuminated from above. The only furniture in the room is as modern as the background—a table of exotic wood covered in black horsehide, and four black leather chairs. The four wooden columns support gilt bronze Chinese Buddhas. Samuel A. Marx was the interior architect. Another photograph of this room, showing concealed closets open to display their treasures, can be seen on page 46.

If you hanker to do your own rooms in this delightful style, there is a lot of attractive new furniture to choose from. In addition to the Chinese-modern dressing table group (part of a bedroom set) by Donald Deskey, shown on the frontispiece, you will also find good Chinese-modern designs in living room and dining room pieces. The newest dining room furniture in this style was shown in the February issue of House & Garden and on pages 36 and 37 of this issue are the latest living room pieces, new designs by Baker, who also makes an appealing bedroom set combining eggshell lacquer and mahogany.

In the card table group shown on page 37 you will see good examples of the new modernized Chinese design. The chairs, lacquered white with gold trim, have turquoise leather seats; these are combined with a teakwood table with a brown leather top. The curio cabinet back of this group is also finished in an off-white shade touched with gold. This interesting collection is in a living room decorated by Marshall Field in a color scheme of coral, turquoise and eggshell. Walls are light coral color, woodwork eggshell enamel and curtains of Celanese voile in an off-white shade decorated with horizontal stripes of embroidery.

Other chairs in this room are upholstered in white leather and heavy white ribbed fabrics. The floor is covered in plain broadloom carpeting in rosewood color with black linoleum border. A desk group in the same room, illustrated above, shows a simple teakwood desk in Chinese-modern style combined with a small barrel chair covered in antique turquoise silk with welting of wool and silk moss fringe. White velvet covers the other modern chair and the magazine stand by the desk is painted white and gold. The little coffee table at the bottom of page 36 is also part of the Baker group for a living room. Note the flaring corners like a Chinese roof.

The Chinese-modern furniture illustrated on the frontispiece is part of a bedroom group designed by Donald Deskey for Valentine Seaver. The dressing table, night table and stool are in eggshell lacquer banded in turquoise blue, beds and chests are blue with eggshell trim. This attractive, new furniture is used in a room papered with a new Thibaut lattice design in red and white. The high-pile modern rug is an Aird & Watson design from Gimbels; curtains and furniture coverings are of a new cherry-colored Schumacher satin. Other modern notes in this room are the crystal lamps on the dressing table with stretched white taffeta shades flaring at the corners like a Chinese roof, and the mirror from Macy's. The delicate little white-and-turquoise porcelains on the dressing table, the lamp on the night table reflected in the mirror and the beautiful antique Chinese paintings on glass

Tradition returns to the table



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Libbey CRYSTAL

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E RETURN OF WINE has kindled that already eager erest in the refinements and delights of gracious ning. It has placed a new value on crystal of beauty d eloquent correctness.

Libbey has welcomed the opportunity to make ain the clear brilliant glass that graced the table of ur Mother and your Great-Grandmother. In de- ns keyed to the spirit and decorative backgrounds to-day, as well as of yesterday, this crystal is as e as any the hand of man has ever fashioned. is hand-blown and hand-cut by that fast- sappearing artist, the master glass craftsman. Small wonder that its flashing beauty lends such elegance to proud tables.

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TO ENHANCE YOUR PLEASURE in the new era of good and graceful living we've collected the traditions of wine and its service in a booklet, "*Notes for an Epicure.*" It is on the counters in the glass departments of better stores all over the country, and is yours for the asking. Or you may write to us for your copy, enclosing ten cents. Write to LIBBEY STUDIOS, a division of THE LIBBEY GLASS MANUFACTURING CO., Toledo, Ohio. *The label at the left, in blue and white, identifies all Libbey Crystal.*



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In 1931, when this house won the House Beautiful 3rd prize, the brick walls were painted with one coat of Cabot's DOUBLE-WHITE and the iron work and trim with Cabot's Green Gloss Collopakes. When this picture was taken in 1933, all the painted surfaces were still fresh and bright.

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THE 1st Prize rock garden at the Westchester Flower Show last September was this example of the genius of Marcel Le Piniec, its designer. The garden was constructed indoors

A winning flower show garden

ONE of the most impressive evidences of the advancement of horticultural interest and knowledge in this country is the change which has occurred in the exhibits staged at flower shows during the past decade or so. It doesn't seem so long ago that the [illegible] bloom jammed together as though the objective was to see how many hundreds of flowers could be packed into a given area. It was a rare thing to see in any of the spaces more than a crude effort to display plants as they [illegible]

Today, however, quite the reverse is true—and becoming truer every year. Many and many a 1933 flower show contained exhibits which, from the standpoint of design and the furtherance of real garden knowledge in the observer, were remarkably good.

A case in point is the rock garden of which two views are presented here. This was the entry of Marcel L Piniec at the Westchester Flow Show in Rye, N. Y., early last Sep tember and illustrates remarkably th high level to which rock garden desig has attained in this country. Close i spection of the photographs fails t disclose any indication that they we taken within the four walls of building; rather do they seem to sho a perfect bit of design executed u der actual outdoor garden condition Anyone who can thus simulate Natu in either indoor or outdoor surroun ings, so choosing and placing each the many plants that it fills a definit rôle in the upbuilding of the whol is a true artist.

Nor does the story end ther Clearly this garden is more than jus a pleasing composition; the choice rocks, their placement and the liber use of native plant material stamp it a an idealized little piece of Americ



HAROLD H. COUTAIN

MR. LE PINIEC is noted for the skill with which he uses native evergreens in his designs, especially Hemlock, Rhododendrons and Junipers. His gardens are rich in American atmosphere

Pen portraits—a hobby for writers

(CONTINUED FROM PAGE 75)

od, the feathered head-dresses and orate uniforms lent themselves adbly to this type of portraiture.

rederick the Great, the patron of aire, was portrayed in flourishes *Schnarkeln* by Christoph Albrecht imb in 1766.

ur own hero did not escape the curlrs. In 1779 the Chevalier De Berny ched him. One cannot but wonder Washington ever saw this portrait himself so elaborately dressed up. l the American eagle would hardly gnize itself in the astonishing birds, of which is being potted by a kneelfigure, possibly a British enemy.

n the Bibliothèque Nationale is a derful album of the Chevalier's k. On parchment sheets he made traits of beautiful ladies in the geous gowns of the period. Feathl caps, flowers, curls and laces. On opposite page were verses about se charmers. Sometimes the verses set to music. One page has a cavaplaying on a long necked guitar l the words of his Serenade are opsite. The French axiom *La belle iture demande un esprit gai pour exécution,* seems to fit this artist.

Of course Napoleon was the most ular subject of this time and his traits are still the most sought after the collectors. The author owns the ginal pen and ink bust portrait of poleon penned by Rolin, said to have n a writing master of Nimes. It is by 24 inches, so the size shows to vantage the shading on the lines, rves and spirals and makes the pie-e more imposing.

A much more intricate composition Bonaparte, as First Consul, by Jar-, of whose work many examples are ant. He was a "Professor of Writ-" and lived at No. 118 Avenue du q in Paris.

TOPEMOST ARTIST

Bernard, considered one of the best ists of this type of picture, was a enchman who drew both during the narchy and the empire. In Paris the thor was offered life-size heads, autifully framed, of Louis XVI and arie Antoinette, which left her eechless with admiration. Later in jon, a full length portrait of a shop by Huot was hard to resist, but uch space is required if one collects ge framed pictures.

Made at a later period, was the porit of George IV by J. P. Hemm, o does not give credit for his picture the two artists from whose works copied his subject. The head, hands, se, etc. are an exact reproduction of e engraving by W. Finden, of the inted portrait of the King by Sir homas Lawrence. It is surmised the tist reaped no reward from his Royal tron, as George IV when he ascendthe throne after the dissolute and travagant years he spent as Prince Wales and Prince Regent, was ither a patron of art nor a gracious vereign.

Within the last years two well known ops in New York have embellished eir advertisements with pen designs. he first to adopt it used the scrolls d spirals in border designs to frame e printing, announcing men's furshings. The other used small individual motifs interspersed with flowers, birds and figures, quite in the old-fashioned manner, to attractively advertise their departments of women's wear.

A different variety of pen picture, evolved about the beginning of the 18th Century, shows the general idea of preceding pictures, but the ornamentation is made of lines of fine writing, instead of the pen strokes and flourishes. It is a more mechanical treatment and undoubtedly developed from the printed words. They are neither as interesting nor as graceful as the calligraphy pictures, but they show great patience and determination on the part of the artists, if the delineators can be so called, to make a novelty out of inappropriate material.

A SPANISH KING

The portrait of Charles III, King of Spain and of India is dated 1703. The dedication in six lines below the bust is in Latin, while 125 words of the portrait and frame are in English. The circular frame is composed of the words of a very flowery and laudatory effusion ending:

"Go on Brave Prince led by a rightfull cause;
Justice in vain her keen sword never draws,
The scourge of the tyrants justly be thy name,
Second to none in Virtue, Blood or Fame,
Live reign and Prosper while this Globe shall last,
Ev'n then your life will seem too much in hast
Yet when your sacred person breathless lies,
Blest you shall live and Reign above the skies,
A meritorious soul sure never dies."

The crown, shoulders and sceptre are prayers to God for the soul of the writer. One wonders who he was, as the signature "Amsterdam by I Temmeny I November 1703" is probably the artist and not the writer, though it is possible the same man did both.

The author found no other picture of this type until shown the *Life Story of John Wesley* dated 1850, which was found in England by Mrs. Anna Onstott, the Historian of the John Street Methodist Episcopal Church in New York. The 25,000 words are penned in microscopic fine script in ink on a sheet of parchment paper 19 by 22 inches. The famous preacher is shown in his pulpit set in an elaborate arch ornamented with religious symbols in intricate and graceful designs. At the base of the picture are two youthful portraits of him, and portraits of his mother, Susanna Wesley, and his brother, Charles. His well known sayings "The Best of All, God is With us" and "The World is my Parish" may be easily read, but a magnifying glass is required to read the script. The account of the founding of the Methodist Societies in England, Ireland and America is included in the story.

It is a surprise to find a pen picture made for an election campaign in this country. Among the illustrations is a portrait of Governor Samuel J. Tilden

(*Continued on page* 90)



*Cold Zone can spoil even the warmest of Hospitality

***Cold Zones..those drafty, chilly spots that caused so much discomfort in your home this winter**

IT always seems to happen just when the game gets most exciting...guests lose interest...there is an unmistakable shiver... then, the inevitable request for a wrap. Somehow, apologies never cover your embarrassment when the cold zones in your home make your guests uncomfortable.

Your home has its individual charm, you want your guests to be comfortable, and yet, certain spots in your home never seem comfortable. It's not only embarrassing, but decidedly unpleasant for your family on those cold, biting days when the temperature drops to or below zero, and the wind whistles a challenge to your cozy comfort.

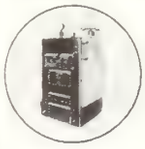
Right now—before another winter sends its bitter, chilly blasts, like it has this winter, to threaten your comfort, even endanger your health—find out how little it will cost to enjoy the cozy, healthful warmth of American Radiator Heating. Convenient time payments make it so easy to be prepared against even the coldest weather. Just use the coupon!

ARCOLA RADIATOR HEATING

Hot water radiator heating for 2 to 6 rooms. No cellar required. Priced, including radiators — as low as $99.50 *Plus Installation*



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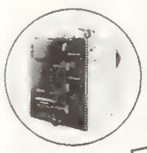
Long, double flue gallery assures maximum heat with minimum fuel. Priced as low as $96.00 *Plus Installation*

"IDEAL" OIL BURNING BOILER

Designed especially for use with gun or rotary type oil burner. Priced as low as $228.00 *Plus Installation*



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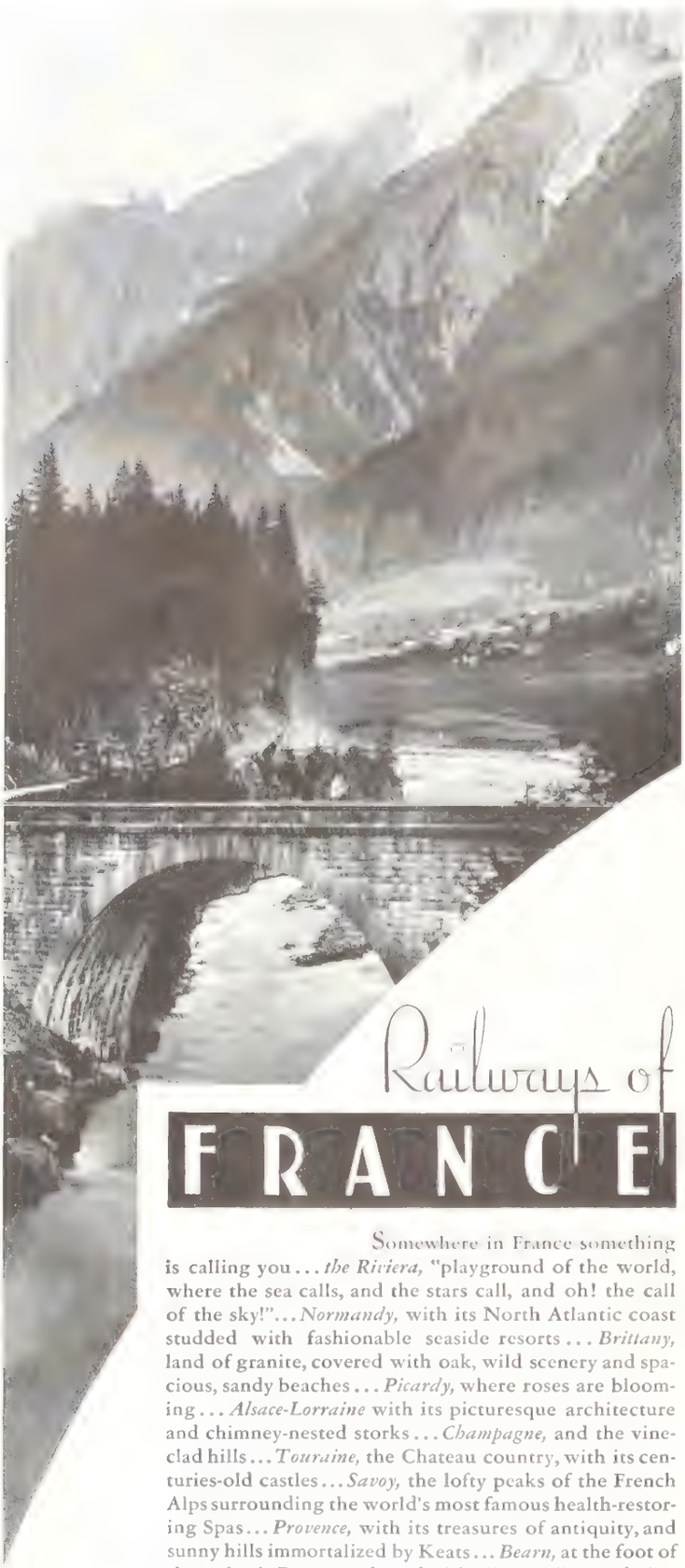


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H&G-1-34

NRA



Somewhere in France something is calling you... *the Riviera,* "playground of the world, where the sea calls, and the stars call, and oh! the call of the sky!"... *Normandy,* with its North Atlantic coast studded with fashionable seaside resorts... *Brittany,* land of granite, covered with oak, wild scenery and spacious, sandy beaches... *Picardy,* where roses are blooming... *Alsace-Lorraine* with its picturesque architecture and chimney-nested storks... *Champagne,* and the vine-clad hills... *Touraine,* the Chateau country, with its centuries-old castles... *Savoy,* the lofty peaks of the French Alps surrounding the world's most famous health-restoring Spas... *Provence,* with its treasures of antiquity, and sunny hills immortalized by Keats... *Bearn,* at the foot of the majestic Pyrenees, dotted with pilgrim villages dating from the Crusades... *Gascony,* whence came the gallant D'Artagnan of impudent mien and ready blade... *Ile-de-France,* with Paris, just Paris... the world's garden spots are calling... your local travel agency will plan an itinerary.



610 FIFTH AVENUE, NEW YORK

Pen portraits—a hobby for writers

(CONTINUED FROM PAGE 89)

of New York, National Democratic Candidate for President of the United States in 1876.

This campaign picture, composed of eighty Chapters of the Psalms of David, they say was designed to catch the Jewish vote. The words compose the portrait of Tilden, the emblem of eagle and flags and a single line to form a frame. It was drawn by W. L. Ormsby, the engraver and authority on Bank Note engraving. The straight lines of the Governor's hair and rigid suit are an amusing contrast to the graceful curves of the 18th Century costumes and curled wigs, and the picture is not an addition to art, but as a puzzle and a curiosity of political advertising it is very interesting.

In France, written words were often arranged in lines of varying length to form the outline of profile portraits. Marmignat used the words of the Will of Louis XVI to make the profile of this Monarch. Below it are his last words as he mounted the scaffold for his execution.

"[illegible] *fortunes.*

"Je désire que ma mort fasse le salut de la France. Je meurs innocent."

A companion portrait of Marie Antoinette was made a few months later.

Marmignat lived to use the same idea for Napoleon, when his popularity was at its height on the return of his remains to France in 1840. With the words of his will, dated April 15, 1821, at Longwood, he designed the Emperor's profile. As the writing is fine, the will was not long enough and it had t be augmented by a description of hi burial at the Invalides in Paris. It i framed in a most elaborate compositio with early portraits of the Emperor scenes of his victories and his funera and beautifully grouped trophies.

To come to still more modern time Georges Tcherukine, a young Russia has made some pen pictures, whic deserve to be recorded on this list. H is a student in Paris, continuing hi studies in mathematics and drawing While very young he enlisted in th ranks of Wrangel's Army and wa twice wounded. Later during the Revo lution he escaped to Serbia and finall succeeded in reaching Paris.

After the death of Maréchal Foch of whom he was a great admirer, h had the inspiration to design an execute a "Biographical Portrait" o this great soldier. It was more dif ficult to carry out than the Frenc types, as he had to write and con dense the story, and then shade th written words to form the portrait

The original life-sized picture ha been autographed with some word of approval by leading statesmen an military men of France.

Similar portraits of Clémenceau an Lyautey have been drawn.

As with calligraphy and pen pic tures, so with many other things, *plu ça change, plus c'est la même chose* Quill pens, steel pens, monks, scribes writing masters, professors and laymen drew in turn with flourishes, curves spirals, curlicues and strokes and th art of the penman continues to be prac ticed. Long may it flourish!

A dream house in shades of sunshine

(CONTINUED FROM PAGE 47)

nishings of this mellow toned room.

In the dining room the walls have a yellow marbleized paper, with woodwork the same shade. Two corner cupboards painted a deeper yellow than the walls have insides painted a warm apricot. The floor is covered with walnut color carpet. For draperies, use apricot color linen trimmed with a deep cotton fringe dyed walnut brown. The table should be a round or oval walnut one. Chairs are painted yellow, antiqued, and with any decoration upon them picked out in antique gilt; seats are upholstered in a flowered linen with a walnut brown ground. A pair of walnut consoles with cream marbleized tops would be effective here and over them use walnut hanging shelves to hold a collection of antique crystal decanters or old white china.

Before the windows place a long narrow bench upholstered in apricot color rep. A suggestion for this room appears in the center sketch on page 47.

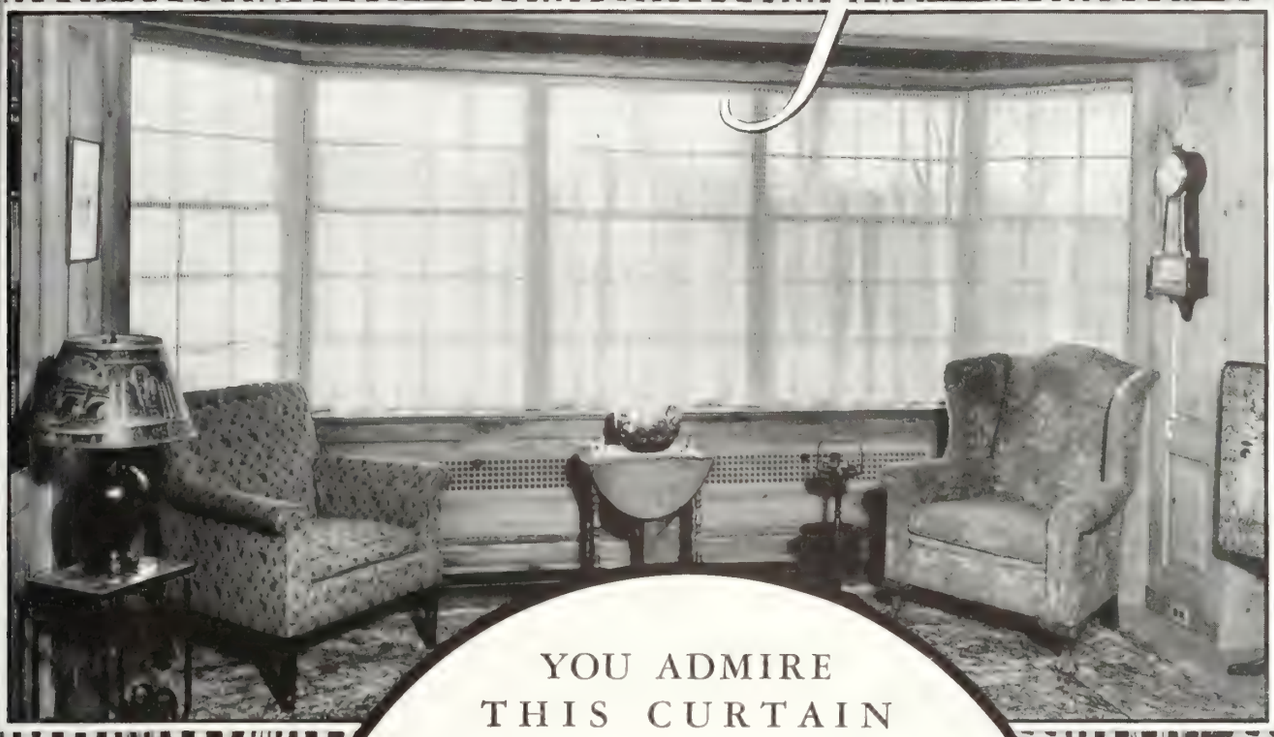
The master's room has its walls papered above a dado with a small classical design on a lemon yellow ground. The woodwork and floors are painted soft gray, the ceiling and dado yellow. On the floor use plain gray Wilton carpeting. The draperies are gray linen trimmed with yellow and blue ball fringe.

The furniture might consist of beds painted gray with spreads of yellow quilted linen, a commode and two side chairs painted soft blue with a design in grays and yellows, a lounging chair, or chaise longue, upholstered in yellow chintz, and a walnut table desk.

For one guest room, paint walls and woodwork butter color. Let the draperies be raspberry color organdy or Celanese ruffled and hung to the floor. On the floor use small mohair rugs dyed to match draperies. The furniture comprises spool beds painted butter color, with spreads of flowered chintz in harmonizing colors, a chaise longue upholstered in a butter color moire with pillows covered in raspberry color, butter color and brown moire, a walnut commode and table desk, as well as a hanging shelf for a collection of porcelain figurines.

The second guest room can have walls papered in an old-fashioned yellow moire stripe, with woodwork painted to match. The rugs are old-fashioned hooked ones in floral designs. For draperies, flowered chintz in a design of field flowers on a yellow ground, looped back by red cotton tie-backs. The furniture here consists of mahogany poster beds, draped in yellow and white dotted Swiss, mahogany chest, a dressing table draped in yellow mull and trimmed with swags of the same cotton cording as is used for the tie-backs at windows, a wing chair and footstool upholstered in red linen.

ANOTHER STYLE HIT by QUAKER *Cordu Ficelle*



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It is typical of the beauty and individuality you will find in every Quaker curtain. Assured style plus good taste, and variety for every room in your home. Quaker curtains stay beautiful — and wear. We dislike to talk details but details make durability. Only combed yarn is used in Quaker curtains, and long life fibre Egyptian in the vital bobbin thread. Every curtain is hand finished, but see for yourself. All good stores are featuring the new Quaker curtains.

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The only book published that shows photographs of curtain problems found in typical American homes, and their solution. Sent postpaid upon receipt of 10c, stamps or coin. Quaker Lace Co., 330 5th Ave., N.Y. Dept. 2A.



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LIVE among the snow-mantled peaks—amid magnificent mountain flora! . . . Mile-high at Banff—with golf, 3 sets of tees for players of every handicap—tennis on cool courts—2 swimming pools, warm sulphur and fresh water—trout fishing, riding, motoring, dancing—and *chefs* who have catered to Royalty . . . *Chateau Lake Louise*, 40 smooth motor-miles away, is alternate choice for exploring an earth, half sky . . . Swiss guides for the peaks, cowboy guides for the trails, canoes on a lake like a million melted tiaras . . . Or *Emerald Lake Chalet*, slightly less formal—when you feel like rusticating it de luxe . . . Come up for a month . . . Rates are still *way down!*

GOLF WEEK—AUGUST 20 to 25
Tournament for Prince of Wales Cup and Willingdon Trophy
Banff Springs Hotel—Banff Springs Golf Club

Rates—at *Banff Springs Hotel*—European Plan, Single—$3.50 up, Double—$8.50 up. At *Chateau Lake Louise*—European Plan. Single—$5.00 up; Double—$8.00 up. At *Emerald Lake Chalet*—American Plan. Single—$7.00 per day; Double—$6.50 each per day. Reduced family rates. Low green fees. Season: June 22—Sept. 10.

Low Summer Round Trip Fares to Banff, North Pacific Coast, California, Alaska.

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All-Expense Tours, including 126 miles of motoring and accommodation at famous *Banff Springs Hotel, Chateau Lake Louise,* also *Emerald Lake Chalet:* 6 Days—$70; 5 Days—$60; 4 Days—$50. All Expense Tours begin Banff or Field

The Canadian Rockies

(CONTINUED FROM PAGE 57)

point. Banff, lying at the very foot of the sheer face of Cascade mountain: Takakaw Falls, plunging over a 1,300′ precipice; Emerald Lake, prominently green among a score of emerald lakes; Marble Canyon, enclosing in sheer walls a tumbling mountain stream; Moraine Lake, lying as a reflecting pool to reproduce in its crystal waters the magnificent panorama of the ten peaks: or lovely Lake Louise itself, nestled between two mountains with the great Victoria Glacier as a background; these and many other vistas, almost equally as beautiful, are easily accessible by good motor roads or short hikes.

IN THE FLATS

Flower life is equally interesting. To one familiar with the flora of the Cascades or other ranges to the south, there are startling differences. Those half-hardy more southern races which thrive at or near timberline in more southern latitudes, have utterly failed to effect a foothold on these grim icy heights. The Monkey Flowers (*Mimulus*) which form such a noticeable part of the alpine flora farther south, are conspicuously lacking. The Lupines are absent, their places taken to a degree by numerous other legumes, particularly of the genus *Hedysarum* whose showy Sweet-pea-like flowers, varying from white or yellow to purple and rose, are little known in more southern climes. On the other hand the Rattleweeds (*Astragalus*) are well represented, particularly in the lower slopes and in the valleys.

Pentstemon, another group abundant in the mountains to the south, is restricted to comparatively few species. Yellow flowered *P. confertus* is found in some of the lower meadows where its pale yellow looks paler still against the vivid blossoms of ever present *Dasiphora fruticosa*. *P. scouleri* is present not only on some of the lower cliffs, but even up to the edge of the melting snows and glaciers of the heights. It is a big flowered, compact growing shrub of some eight to twelve inches. Like others of the group, the color varies widely, but if there be muddy toned specimens there are also good color forms of clear rose purple. It is classed by some botanists as a variant of *P. fruticosa* which in some form or other is to be found in most western ranges.

These groups, as well as other individual plants, have given way to others that are more truly arctic alpine in their preference. For example Kinnikinnick (*Arctostaphylos uva-ursi*), widely known and widely loved, is everywhere forming solid matted festoons in the most favorable situations. In the Cascades it must share first rank as a prostrate evergreen, with the dainty Mahala Mat (*Ceanothus prostratus*), but here it has everything its own way until it climbs high enough to compete with the Mountain Avens (*Dryas*), for the coveted position. Through the lodgepole slopes near Banff and Lake Louise it is an abundant ground cover even to the extent of nestling beneath the spreading branches of the semi-prostrate *Juniperus horizontalis*, which is also common on rocky places in the forest.

The little Twinflower (*Linnaea borealis*) runs happily about the forest floor and in proper season scents the woodland with its delicate perfume. It looks thrifty and happy as it traces dainty patterns in the pine needles, but fails to make the overwhelming sheets that it does in the Olympics. Scattered through the timber zone much more frequently than in many other ranges, a dwarfed form of the Clematis or Virgin's Bower (*Clematis columbiana*) attracts attention with its showy big blue flowers which appear in midsummer. Earlier in the season the orchid-tinted slippers of Calypso and the big showy butter-yellow blossoms of *Erythronium grandiflorum* intrigue the plant lover. Pyrolas of several species are abundant, while *Anemone parviflora* shows its white blossoms in competition with the rose-tinted ones of *A. multifida*. It was also in this lodgepole zone that I was privileged to find my first plants of *Androsace chamaejasme* (or *A. carinata*), the only perennial American member of this aristocratic family. White flowered *Rhododendron albiflorum* is equally abundant, usually intermingled with several species of Willows growing here as small mountain shrubs.

Through the pines, flat masses of scalloped leaves on protruding rocks introduce one to the Mountain Avens (*Dryas*) which becomes more abundant upward until finally it becomes great rock-covering carpets. It is particularly luxuriant on soil or rocks with a lime base and both white flowered *D. octopetala* and yellow *D. drummondi* are present.

Cornus canadensis, the dainty little creeping Dogwood, is a conspicuous element of the flora, and two Columbines will be found. *Aquilegia brevistyla* is a blue one, and *A. flavescens* a pale yellow one, which is perhaps only a form of red-and-yellow *A. formosa*. The latter is very similar in appearance to the familiar Eastern Columbine. In addition the composite flowers, represented by several species each of Senecios, Arnicas, Erigerons and Asters, add greatly to the floral picture.

IN THE HIGHLANDS

In the zone of the alpine Fir entire meadows nod in the wind as the white-and-gold faces of *Trollius laxus* bend to its urging. Grass-of-Parnassus (*Parnassia fimbriata*) is abundant not only in the swampy places where one would expect it, but blooming freely in the woodlands below the melting snow-banks. It, in common with other plants, seems confused by the combination of warm sunshine and perpetual snow and ice into opening stray blossoms far into the fall, although the big floral display comes much earlier.

Both the Kinnikinnick and the Mountain Avens must yield to new shrubby competitors as the heaths put in an appearance near timberline. While occasional patches or clumps may be met far below, this is the real home not only of *Cassiope mertensiana*, the white Heather, and the red and yellow Heathers (*Phyllodoce empetriformis*) and *P. glanduliflora*, but also the Crowberry (*Empetrum nigrum*). This latter shrub becomes abundant on the high screes. Its foliage and general appear-

(*Continued on page 97*)



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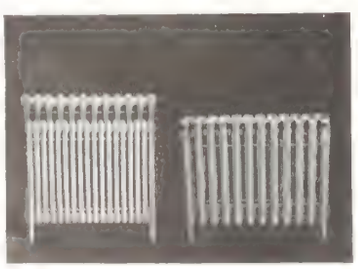
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Try Thymes for pleasant garden greener

(CONTINUED FROM PAGE 53)

innocent, but it is valuable in the right place, as is another woolly form, *Th. villosus,* which I have not yet found in this country.

There are numerous other forms of the Creeping Thyme that you may chance upon in your search. There is *Th. s. aureus,* the foliage of which turns "golden" in winter; *Th. s. nummularius,* that I have not found in the flesh but which I have in the frames for spring germination (I hope); *Th. s. marshalli,* and others, all having a general resemblance one to the other, save the woolly forms that are quite distinct. *Thymus azoricus,* from the Azores, is also a creeper, absolutely prostrate as I have it, with dark foliage that covers itself with a purple scarf in midsummer and has to my nose something of the fragrance of Tangerines. This may be just another form of the Creeping Thyme.

LEMON THYME

By some authorities the Lemon Thyme, *Th. citriodorus,* is given as a form of *serpyllum* but it is so distinct in appearance as to seem to deserve a separate identity. It makes a woody, spreading, low, wiry-stemmed bush, not a creeper, though it makes broad masses. The leaves of the type are green and somewhat shining and smell deliciously of lemons and some sort of spice. I find the Lemon Thyme is occasionally injured not by winter weather but by the searing spring winds after the covering has been removed in early spring. I have had to learn to leave a light covering of salt hay on these plants rather longer than on the rest of the garden. The Lemon Thyme has two very decorative forms, one a very old garden favorite known to Parkinson as the Embroidered or Guilded Thyme "that smelleth of Pomecitron". This is *Th. citriodorus aureus* to us, and has leaves edged with yellow. Then there is the Silver-leaved Thyme, *Th. c. argenteus,* with leaves distinctly marked with "silver". Both these are very valuable in the rock garden and grace with distinction a little promontory or cliff where the matted branches can spill over the sides. Silver Queen is a greatly improved form of *argenteus* that I have not yet found in this country but which I saw in England used effectively in many rock gardens.

A few years ago I was much pleased to find in this country a Thyme that was wholly new to me and one that had very definite and different charms of fragrance. This is *Th. herba-barona* and it comes from the sunny hills of the island of Corsica. I have been surprised to see it described in some English catalogs as erect-growing. The form I have is quite prostrate and the odor it gives forth when brushed is strongly that of Caraway. How different and misleading, however, is the testimony of noses. Jason Hill, that exact observer and delightful writ[er] most surprisingly describes the f[ra]grance of *herba-barona* as resembli[ng] that of Sassafras! I was, so to spea[k] brought up on Sassafras—one [of] youth's most favored nibbling leaves [of] and I do not think this Thyme h[as] any resemblance to it. However, it w[as] a most gratifying find and my gri[ef] was poignant when during a wet a[nd] muggy spell my one plant melt[ed] away and died. When replaced it w[as] given a sunnier exposure on a s[un]ny and well-drained slope where it [has] since thriven through an abnorm[ally] wet and humid summer and an [un]normally cold winter, so I take it [that] it has settled down in comfort. I[t] I have not yet seen the little purp[le] rondels of bloom to which it is said [to] give birth.

Last year *Thymus zygis* arrived [in] my garden through the generosity [of] Helen Fox who had raised it fro[m] seed. It is the neatest possible lit[tle] procumbent shrublet, no more th[an] three inches high and a good d[eal] broader, very stiff and twiggy, wi[th] oblong linear leaves of a nice sc[ent] The Kew Hand-List reports it [as] native of Spain and Portugal. In Mr[s.] Fox's garden it grew in a sunny w[all] face. The flowers are said to be pin[k].

Illustrated on page 53 is a plant of a especially desirable and scarce Thym *Th. [illegible]*. It was introduc[ed] recently from the Sierra Nevadas [of] Spain. I lost the tiny shoot of it I rec[ei]ved from a Central Western nursery[man] through not giving this baby royal[ty] sufficient care and shall mourn it unt[il] it is replaced. It is described as "[a] dense grayish green, sweetly scented cushion with large, upstanding, cor[ym]b shaped heads of tightly packed whitis[h] pink flushed bracts with the delica[te] tubular flowers coming out between Any lover of alpine flowers must b[e] enchanted at its appearance and cov[et] it at once. To have lost it is a re[al] tragedy; to find it again is my con[s]tant hope.

RESEMBLING IRISH YEW

Among the erect-growing kin[ds] should be mentioned *Th. nitidus,* some[-] times described as resembling a min[i]ature Irish Yew, silvery gray an[d] covering itself in early summer wit[h] rosy lilac flowers. It grows nine inche[s] high and as much through and th[e] whole plant is very sweetly scented Seed of it is to be had and also [of] *Th. erectus* (illustrated) growing [a] foot tall and looking like a little tre[e]. *Th. carnosus,* an upright-growing so[rt] I have not yet been able to find—eithe[r] seeds or plants—nor have I discovere[d] *Th. doerfleri,* introduced by M[r.] Ingwersen from the Balkans, said t[o] be one inch high, "neatly gray leave[d] and mat forming and covered wit[h] rich red, sweet scented flowers." A[ll] these sound desirable and I am on th[e] watch for them.



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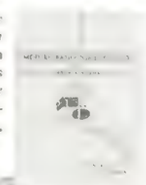
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How to tame the Fringed Gentian

(CONTINUED FROM PAGE 70)

the rules are known. It is now time [illegible] should know.

No cultivator has yet carried experience to the point where he can be dogmatic. I will not say of any manner of treatment that it must necessarily fail, but only that it has thus far failed for me.

To begin with the seed, ripening takes place within a month or so after the flowers fade. The plant, being a biennial, completes its life work in maturing them, and promptly dies. When leaves and stem have turned to yellow [illegible].

Do not suppose that any effort or difficulty is involved here. One plant will frequently ripen half a dozen or more capsules, each of which contains scores or hundreds of the smallest [illegible] likely to germinate.

Each seed is equipped with invisible hooks, which entangle with its neighbors. The result: a queer, soft, clinging mass resembling nothing so much as a mass of swarming miniature bees.

How long the seeds will retain vitality after gathering, remains for some experimenter to discover. One commercial gatherer has shipped them in lead foil a distance of several hundred miles, requiring days, perhaps weeks, between gathering and sowing. Possibly they might still be good if kept that way over the winter. Until tests have been made, it is better to sow at once.

[illegible]

Germination is the easiest part of Fringed Gentian culture. Sowing should be [illegible] sandy soil. I use about three parts of river sand to one of loam and one of peat. [illegible] No drainage is needed in the bottom of the seed-pot, but a small amount of peat to keep [illegible] through.

The pots are filled [illegible] ed, then seed scattered thinly over the surface, and covered with an eighth-inch of clean, fine sand. By soaking before sowing, the seed sinks to the soil where it falls, while a dry soil might shift it or allow it to blow away.

The damp pots are plunged in moist peat [illegible] sunlight can never reach any part of it to heat it, yet it always gets light from the sky. It is never allowed to dry out.

As soon as spring thaws set in, the pots are sprinkled every two or three days with a fine spray, and germination occurs by April. The seedlings come up smaller than moss. They need plenty of light, but want no direct sunlight, preferring to be at all times cool and moist.

When the seed-leaves have a total spread of an eighth-inch, and before the true leaves begin to appear, it is time to transplant. This is exceedingly important, and is probably the point on which early would-be cultivators erred the most.

At this stage the root is already an inch long, and in a few days will lengthen beyond the bounds of safe handling. Rule A in growing Fringed Gentians is: Do not injure the roots. Under certain conditions plants may survive root injury, but do not put them to the test if you want flowers.

I find 2" pots best for handling the young plants. These are filled about one-fifth with peat and the balance with a soil like that in which the seeds were sown. The peat is most helpful, because Fringed Gentian roots penetrate it only with great difficulty, and for the most part not at all. If roots were allowed to grow through the hole in the bottom of the pot, they would be broken when the pot was moved. The peat stops them. (Commercial granulated peatmoss is good.)

Fingers are too clumsy for this work of transplanting. It is best done with fine wooden tweezers cut out of a plant-label or thin piece of shingle. As pressure must be gentle, there should be little spring in the jaws. The seedlings should be pricked out with great care, lifting from deep down, never pulling from the top.

These pots should not stand around to dry, even for a few minutes, but each one, as soon as the seedling is in place, should be stood in water to soak. Later they can be moved to a frame like the one in which the seed-pots wintered, and should be sprinkled regularly with a fine spray.

[illegible]

By September, the rosettes of the strongest plants should be three to four inches across, ranging from that size all the way down to nothing. For there is much variation in seedling Fringed Gentians, and although most of the seeds germinate, not over half develop large, thrifty crowns.

When the leaves of the rosette enlarge so that their tips reach the edge of the pot, it is time to repot. They should be taken while moderately damp, so that the soil will hold together for the shifting.

Roots of great length will be found to have wound round and round inside the pot, but in such a way that they do not bind the soil together, rather falling away loosely when moved. Only care in handling will carry them uninjured into the larger pot.

I find 3" pots large enough, filling with the same kind of soil, and peat beneath. It may be better to put the largest plants immediately into 4", for room to make their best growth.

The first-year rosettes die down after hard frost, and should be carried through the winter under glass in the shaded frame, as the seed-pots were. In more northerly regions, where the Fringed Gentian has all climatic conditions to its liking, plants may be set out in the open ground in fall, but I have had little success handling them that way. Frost-heaving, moles, cutworms and accidents ruin them before spring.

April swells the central bud, which unfolds a few basal leaves before the flower stalk begins growth. As soon as the stalk shows, it is necessary to give the plants open-air conditions, and if they are to be set out in the sunlight, this must be done in May, before the heat of summer sets in. Otherwise soft, slender forced growth will form, which can neither support the flowers nor resist weather.

(*Continued on page* 105)

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The Canadian Rockies

(CONTINUED FROM PAGE 92)

is much like *Phyllodoce* but its purplish flowers produced in the of the leaves are entirely different the showy heads of the pink or w heather which grow in terminal ers. In addition the Crowberry ues an abundance of large blue- fruits which, however, quickly pear through the persistent har- ng of the birds.

he little Laurel (*Kalmia micro- lla*) grows in about the same fash- and the same type of places as it hundreds of miles to the south- l, and small Willows of several ies are abundant. These vary from nd-hugging mats of *Salix sax- atana* to two- or three-foot shrubs. ne of the attractive sights of the mer or early fall is the pure white ls of the Cotton-grass (*Eriophor-* which decorate the stream banks lace of the missing Monkey Flow- These silky tufts are the improba- looking flower heads of a widely ributed member of the Sedge family h grows here in profusion.

axifraga bronchialis is the one all- ading, dominating alpine in the erline areas which I have seen. To who has been accustomed to find- this prickly leaved mat of rosettes in sheltered cracks and crevices in rocks, its abundance comes as a ghtful surprise. It is everywhere ting the screes for miles in a green et often almost to the exclusion of other alpines or outlining the great lders in frescoes of dainty white ays. It not only dominates great s at timberline but drops far below lecorate every cliff and rocky prom- ory with living green.

n the protection of the alpine Fir kets other plants grow, particularly gerons and Arnicas, but the prize of is an abundance of dainty *Moneses flora,* the One-flowered Pyrola ose fragrant blossoms peer elf-like m the mossy nooks.

looked long for *Silene acaulis* and n to my surprise first found it grow- as a carpet on big slabs of granite ng the creek bed where *Parnassia* l *Trollius* grew up all about its ky home, but where it could still get conditions which it needs. Later I nd it in more conventional situations the cliffs and screes above.

The great Alpine Anemones (*A. occidentalis*) are present on the gravelly slopes but not quite in the abundance to be found in ranges to the south, and on the screes the silvered rosettes and pink heads of the little everlasting *Antennaria rosea* seem much at home.

Asters of many kinds are plentiful in late summer, furnishing a blue and gold edging for the trails and providing a touch of color in a picture composed otherwise of dark conifers.

Many other plants enter the picture as the season advances, for here as elsewhere in the great ranges the changing flora from week to week is one of the fascinating elements that bring one back again and again to learn the moods of the high country. Nowhere is it more interesting than in this ice carved landscape.

This park area has an added attraction in an abundant and fascinating animal life which increases the interest for any lover of the out-of-doors. Mountain birds of the usual kinds are present. Clark's Crows and Canada Jays are ever-present, while about the snow-draped peaks there is always a chance of seeing the beautiful Rosy Finches foraging for refrigerated insects on the snow fields. Chickadees, Kinglets, Grosbeaks and a host of others furnish animate and colorful interest against the background of the dark coniferous foliage.

Chipmunks and squirrels dash madly back and forth across the highway for all to see, and occasionally one can glimpse some of the larger animals which abound. Bear, deer, moose, mountain sheep and elk are frequently noticed from the highways and trails. In fact, a mental picture which I still have of this wonderland is of the maneuvers of a lordly bull elk herding his harem to safety at my approach, and the startled activity of a rival bull, too engrossed in his own affairs to notice a mere man until he had approached within a few feet.

My own experiences have been all too short and some day I am going back with plenty of time, not only to enjoy more fully the changing floral picture and to absorb at leisure the scenic splendors, but also to become more intimately acquainted with the region's abundant animal and bird life.

The game of house and garden

(CONTINUED FROM PAGE 82)

r to it as he could in the "folly" ave described. Moreover, he never ke in French when he could find one to talk to in Provençal, a lan- ge in which I verily believe he ught as well as dreamed. We all e our "follies". That was his. The lly" of others is to imagine them- es Greek, and they build houses themselves as nearly as possible Greek temples. So long as they 't go about in Greek costumes, we y regard their "folly" as harmless. en again others, who have either d in Persia, or have become a little balanced" over Omar Khayyam, ld houses after the Oriental fashion, h domes, minarets and crescents, l furnish them mainly with scimi- tars. One of the quaintest of these architectural "follies" I have come across is that of an old sea-captain who has built his house as nearly as possible in the form of a ship. He calls it "The Three-Decker", and it has a bow and a high-pooped stern, with carved windows after the manner of an old battleship, portholes, flagstaffs for masts and so on. He speaks of the floors as "decks", the stairs as "gangways", the rooms as "cabins", and the time of day is, of course, so many "bells". He calls his little car "the captain's gig". . . . It may sound tiresome, but it isn't, for he is a genuine dreamer—and it is a relief, in our solemn-owlish day, to find anyone so whole-heartedly foolish.

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Garden week in Virginia

Once again Garden Week in Virginia is close at hand. This year it will run from April 23rd to 28th, in- time when spring in the South is at its loveliest.

Offering as it does an opportunity to visit personally many of the out- of the South under the sponsorship of the Garden Club of Virginia, Garden Week is annually the objective of increasing hundreds of flower lovers who come by rail and motor from far and near. Tour information, maps and all manner of information pertaining to the plans for the week can be secured from the Garden Club of Virginia's office in the Jefferson Hotel, Richmond, Va.

list of gardens which may be visited is not available, but arrangements have already been completed for the following places, to which more will doubtless be added. The admission charge is usually 50 cents for each house and 50 cents for each garden. Both houses and gardens will be open from 9:30 A. M. to 6 P. M. during the prescribed period.

Gadsby's Tavern Courtyard Garden; Wellington, garden; Woodlawn, garden and house; Gunston Hall, garden; Rippon Lodge, garden and house. Modern Gardens: Ordleigh, Hollin Hall.

Washington House; Rising Sun Tavern.

field; Stratford; Sabine Hall, garden and house.

Hickory Hill, garden; Reveille, garden; Virginia House, house and garden; The Oaks, garden and house; Ampthill House (Thursday, Friday and Saturday); Bel Pre, house; The Museum; St. John's Church (no charge); Edgar Allen Poe's Shrine; Hampstead.

Shirley, garden and house; Westover, garden (house, Thursday and Friday); Eastover, garden and house; Chippokes, plantation and house; Williamsburg, the City Under Restoration; Jamestown; Yorktown; York Hall, garden and house.

Old Colonial House; St. Paul's Church; Poplar Hall, garden and house; Lawson Hall, garden (Friday and Saturday); Old Lynnhaven Farm (Adam Thoroughgood House); Old Donation Church; Old Cape Henry Lighthouse; Modern Gardens: Holly Lodge; Sea Breeze Farms (Old Glebe Lynnhaven Parish).

Danville District

Berry Hill; Dan's Hill.

Chatham District

Cole's Hill; Mountain View.

Lynchburg District

Poplar Forest; Sweet Briar. Modern Gardens: Mrs. Floyd Knight, Mrs. S. M. Loyd, Mrs. S. S. Johnson, Mrs. Monroe Morton, Mrs. J. O. Watts, Mrs. R. T. Watts, Mrs. John James, Mrs. E. F. Haley, Mr. Rinsland."

Scottsville District

Bremo, garden and house; Tallwood, garden and house.

Charlottesville District

University of Virginia: Monticello; Ash Lawn; Morven, garden; Farmington (no charge); Mirador, garden; Castle Hill, garden. Modern Gardens: Boxwood; Rose Hill; Blue Ridge Farm; Castalia; Tiverton.

Staunton District

Woodrow Wilson's Birthplace; Folly.

Lexington District

Washington and Lee University; Memorial Garden at Virginia Military Institute.

Orange District

Montpelier, garden; Montebello, garden and house; Barboursville, ruins and wild garden; Frascati, garden and house. Modern Gardens: Lochiel; Piedmont; Waverley.

Leesburg District

Belmont, house; Oatlands, garden; Oak Hill (Monroe), house.

Winchester District

Fairfield, garden and house; Carter Hall, garden and house; Tuleyries, garden; Thornhill, house. Places of Historic Interest (no charge): Daniel Morgan's House; Washington's Headquarters; Tomb of Lord Fairfax; Greenway Court; Old Chapel. Modern Gardens: Scaleby; Rose Test Garden of Mr. and Mrs. E. B. Butler.

Warrenton District

Gordonsdale; Oak Hill (Marshall); Benton; Foxcroft. Modern Gardens: Airlie; Clovelly; Canterbury.

Besides the central headquarters in Richmond, information about reaching the above places can be secured from the following places: Washington, D. C.: Mayflower Hotel; Am. Automobile Ass'n, 17th St. and Penn. Ave. Alexandria, Va.: George Mason Hotel. Fredericksburg, Va.: Princess Anne Hotel. Norfolk, Va.: Tidewater Auto. Ass'n, 120 W. Plume St.; Norfolk Tourist Bureau, 107 W. Main St. Portsmouth, Va.: Peninsula Bus Corp. Orange, Va.: James Madison Hotel. Leesburg, Va.: Thomas Balch Library. Winchester, Va.: George Washington Hotel. Warrenton, Virginia: Warren Green Hotel. Charlottesville, Virginia: Monticello Hotel.



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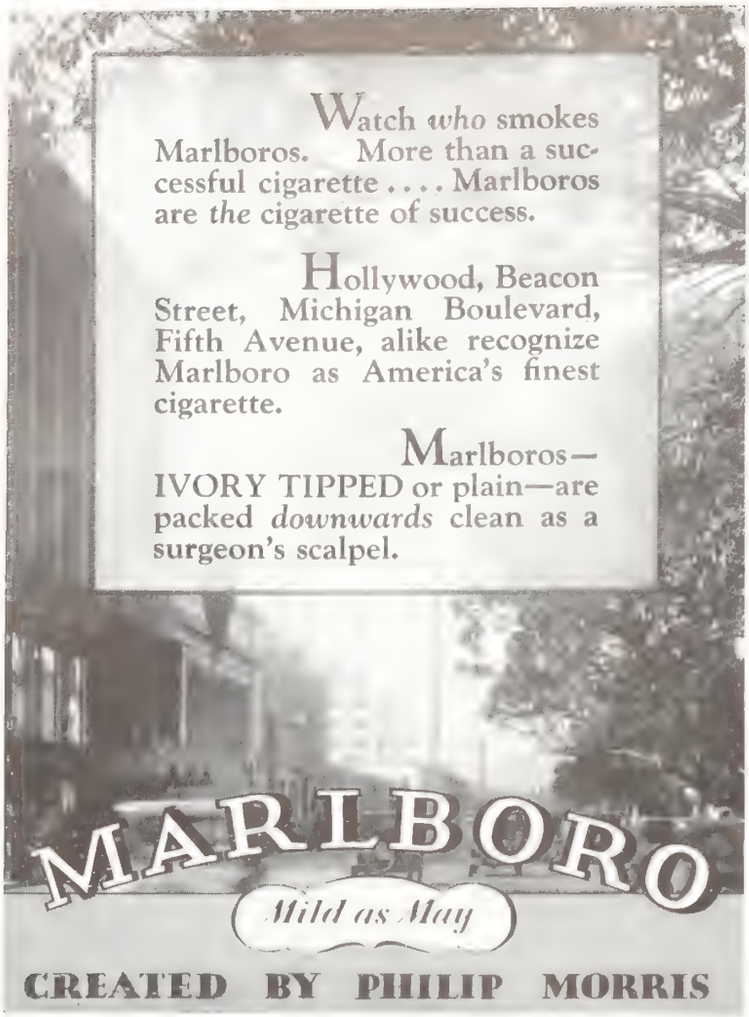
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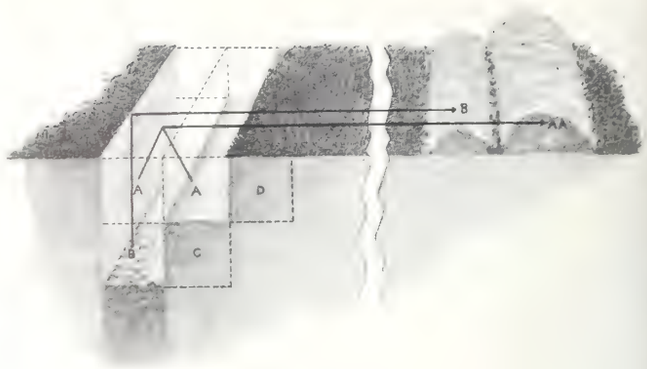
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In bastard trenching the soil from areas A—A in the space to be improved is first dug out and removed to a pile at the opposite end of the proposed bed. That from B is then piled beside it

Solving the problems of the soil

By M. G. Kains

When one of our friends wins the prize in a tennis or a wrestling match, a golf or a chess tournament, an oratorical or a cake baking contest or, in fact, any competition we are naturally glad for the winner's sake and as naturally wish we were in his shoes. We have much the same feelings and probably exclaim, "How lucky!" when another friend's flowers, fruits or vegetables win blue ribbons.

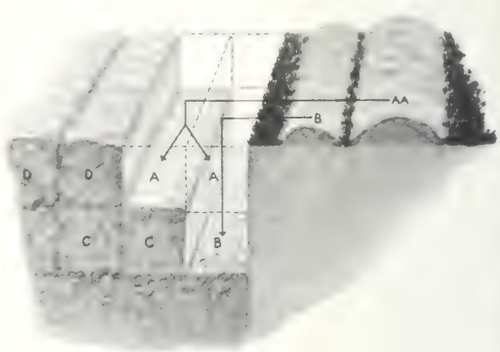
In the former cases we are prone to forget the long period of training that preceded the contest; in the latter we fail to consider the preliminary details that preceded the production of the prize-winning specimens—the preparation, enrichment and cultivation of the soil, to say nothing of the pedigree of the seeds and the care of the individual plants from babyhood to maturity.

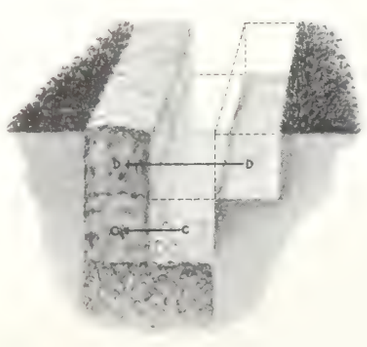
Most of us are likely to over-emphasize [illegible] border arrangements, spring and bulb displays, succession of bloom and the like, but to slur over soil preparation, fertilization and cultivation. We are prone to forget that without these fundamentals we have no more reason to expect success than if we attempt to make bread without the addition of yeast, soda, baking powder—something to make the dough rise.

This simile of "dough" is more apt than may at first appear. Soil is by no means the inert material it is popularly supposed to be. Instead of flour of grain we have rock which Nature has ground or otherwise reduced to flour-like powder and which she may or may not have changed in composition with her chemicals.

Nature's soils also contain more or less humus (decayed and decaying vegetable and animal remains). Humus

(*Continued on page* 101)





In the final stage of bastard trenching the soil first removed is replaced as shown here, thus completing the preparation of the area to be planted

Following the steps taken at the top of this page, the full depth of the area dug out at extreme left is refilled. This process is repeated along the bed

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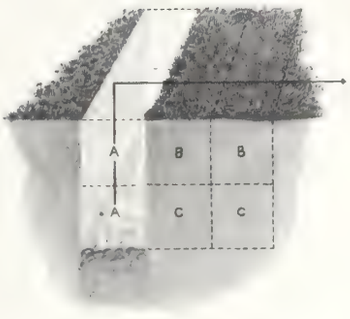
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Solving the problems of the soil

(CONTINUED FROM PAGE 100)



TRUE trenching follows a somewhat different principle, though the essential result is the same as in bastard trenching. The drawings on this page illustrate the various steps

is somewhat akin to the yeast or other dough "lightener," though its effects are not so striking as to make the soil "rise" visibly, yet its power to absorb water and swell does have that effect. Soils in which humus is in good supply are therefore easier to work than those in which it is deficient.

This swelling effect is, however, less important than some other characteristics. For instance, humus can absorb several times its dry weight of water which it can hold far longer than can rock particles alone. In a sense it acts as a sponge-like reservoir upon which the roots of plants can draw much longer than would be possible where it is deficient in soils.

Still more interesting and important is the fact that so long as it is moist and the temperature is favorable, the soil is the theater on whose stage myriad microscopic forms of life make their entrances, play their parts and take their exits. These lowly creatures work over raw material directly or indirectly into forms which higher plants can convert into roots, stems, leaves, flowers, fruits and seeds.

Nature manufactures her chemicals partly from the oxygen, nitrogen, carbonic acid gas, ammonia, sulphur fumes and other gases of the air combined with water. Others of her chemicals she gets through the activities of her workers in the soil. With these chemicals she acts upon otherwise insoluble soil materials, especially the rock particles, and makes their elements available to plants. So long as she is left to herself, all goes well and what we call higher plants grow and thrive. But when we abuse or mismanage the soil, we not only prevent her from doing her work properly but reduce the quantity and quality of her returns. On the other hand, when we enter into intelligent partnership with her and are faithful to the terms of her agreement, she eagerly responds to our loyalty and lavishes her useful and beautiful products upon us.

As gardeners, therefore, our first partnership duties to Nature, as well as to gain our own selfish ends, are to make the soil comfortable for the higher plants and to fill it with food for the microscopic creatures that live and play their parts in it. Unless we are willing to do our part we must not expect Nature to do hers, much less to work out our color schemes, successional blooming arrangements or special displays, or to grow specimens of flowers, fruits or vegetables that shall win prizes and the envy of less fortunate gardeners.

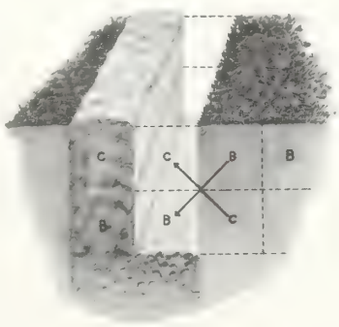
Nature requires centuries to make a soil of her pulverized rock and humus; we need only a few years either to destroy her work or to produce a deeper, richer, more fertile one. Let's discuss only the constructive side of the matter.

First, we can improve the soil by ensuring good drainage, if it does not already exist. Drainage removes excess water, thus making the soil drier, warmer and, therefore, easier to dig or plow and plant in spring. It encourages roots to forage deeply rather than close to the surface, thus enabling them to withstand dry weather better than in a shallow soil. A well-drained soil is also moister and cooler during summer than one poorly drained because the level of the standing water is lower and the ascent of moisture is more gradual and longer continued.

Second, we can improve the soil by deep digging or plowing. But as it is not advisable to replace large depths of surface soil with equal quantities of

(Continued on page 102)

THE basic principle of true trenching involves the transposition of upper and lower layers of soil with the least possible amount of shifting about. Here it is demonstrated in operation



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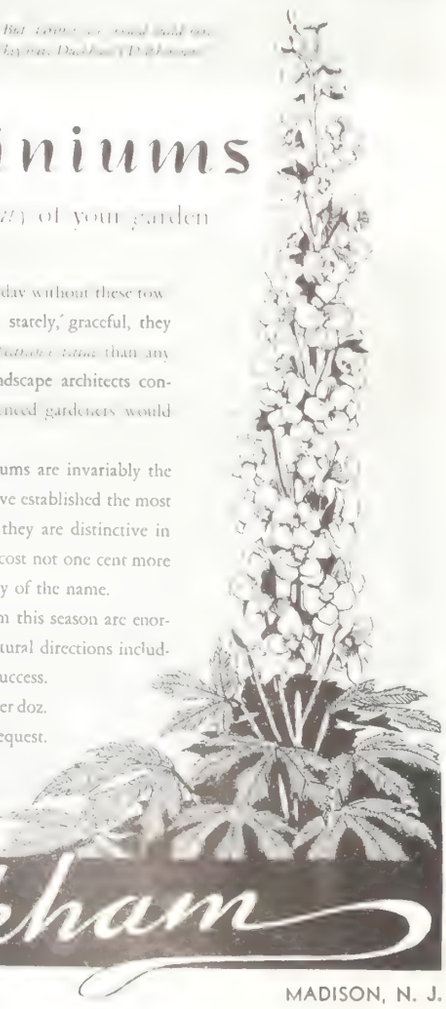
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TWO NOE AVENUE MADISON, N. J.

Solving the problems of the soil

(CONTINUED FROM PAGE 101)

almost inert subsoil this digging or plowing should be only an inch deeper each year than in the year previous. Thus only small amounts of subsoil will be mixed with the surface by raking or harrowing.

Trenching, a special way both to deepen and enrich the soil, is so little understood and practiced in America that our garden book writers either fail to mention it, or its two forms, or the correct application of either. Yet no practices are so sure to deepen the reservoir and the foraging area of cultivated plants or to produce such superior vegetables and flowers. Both methods involve considerable work but this is amply justified by results. When the soil is shallow, bastard trenching should be practiced at least twice before adopting true trenching so as to enrich the lower stratum before bringing it to the surface.

[illegible] of trenches one and two (AA, first illustration) is dug, wheeled to the opposite end [illegible] and laid in a long pile. Then the lower spit (B) is dug, wheeled and laid parallel with the first. The bottom of the trench is then forked and enriched with manure, litter or other decomposable material, forked into the loosened earth. Next the lower spit of the second trench [illegible] first trench, thus filling the lower space. This layer of soil may be enriched if desired. Next the upper spit of the third trench is dug, broken up and thrown in the first (third drawing). The sequence continues until the last trenches are to be filled with the piles of earth wheeled from the starting end, as in the middle drawing on page 100.

In true trenching a trench is dug two spits deep (page 101) and the earth wheeled to the opposite end and laid as already described. The bottom of the trench is loosened with the digging fork and enriched with manure, etc. Next the upper spit (B) of the second trench is dug and thrown in the bottom of the first and dressed with manure, if desired. Then the lower spit of the second trench is dug and thrown on the first spit, and the bottom of the second trench loosened with the fork and enriched with manure, litter, etc. This sequence is repeated until the last trench is dug, when the soil from the first trench is thrown in. The best time to practice either method is the fall.

With this deepening we should combine the third means of improving the soil; namely, adding humus. Fortunately we may do this in several ways. Doubtless the best, when feasible, is an annual application of stable manure to the surface, either dug or plowed under in spring. But in these days of motor cars manure is often more difficult to get locally and more costly than in former years, though we may use it in dried, pulverized (more expensive) form.

In addition to its loosening effect through the development of humus, manure is also valuable for its content of plant food. This varies more or less, depending largely upon the amount of bedding mixed with it, the character of the feed given the animals and the care taken in its storage and handli Because the food has been partly gested by the animals the manure is condition to be quickly utilized so it unquestionably the best form in wh to apply, both to make humus and its content of plant food. The amo to apply at any one time may be m or less than a two-horse load to a fi by fifty foot area before plowing digging.

Artificial manure may be made fr a proprietary bacterial product kno as Adco and sold through the gar supply stores. This is a powder whi mixed layer by layer with non-wo vegetable matter and kept moist, convert such raw material into man Fifty pounds are said to make al a ton of well-rotted manure from al twenty-five wheel-barrow loads leaves, stalks, lawn clippings, we etc. As the material and the final pr uct are odorless, weed free, do not tract flies, and are not injurious human or animal health, amateur g deners are using it in preference ordinary manure.

When we have access to a l supply of leaf mold, peat or muck t costs us little more than the digg and hauling, these are excellent terials to improve the physical co tion and the water-holding capacity the soil. They may also be obtaine dried form direct from companies t advertise them or from the garden s ply stores.

The fourth way to increase the wa holding capacity and physical co tion of the soil is to grow green nures, or as they are often called, c crops or catch crops. Seeds of pl used for this purpose are sown thi on newly prepared bare areas at time during the growing season or f midsummer forward among plants other crops already growing but proaching maturity. At some later t while the plants so grown are succulent they are dug or plowed un so as to decay and become mixed w the soil.

This plan is particularly useful fields and vegetable gardens where ground may be made bare once oftener each year or the cover c sown in July, August or Septem among the ripening vegetable pla In flower gardens and among shrubl it is rarely useful or practicable cause the plants occupy the gro more or less continuously from yea year. In such cases one or other of previous methods is generally pre able though, in usually a more lim way, compost may be used as a s stitute.

TO INCREASE NITROGEN

When Clovers, Vetches, Peas or ot leguminous plants are used as gr manures they not only add their pl tissues to the soil but also introd more or less nitrogen which, thro the partnership of bacteria on t roots, they are able to gather from air. Thus they enable us to get the n costly of plant foods and the one n likely to be washed out of the soil—nitrogen. The soil gains almost noth but plant tissue when non-legumin plants are used as green manu

(*Continued on page* 103)

Solving the problems of the soil

(CONTINUED FROM PAGE 102)

o h more or less mineral matter may
n become available through their
o h.

Compost is made from any available
gable waste—fallen leaves, cut
es, lawn clippings, vegetable refuse
o the kitchen—laid in alternate
y s with stable or other manures
v n obtainable), inverted sod and
cl garden soil, each layer being dust-
l iberally with ground phosphate
r ("floats") or superphosphate to
ease the supply of phosphorus;
o l ashes, muriate or sulphate of
o sh to augment the potash and
n (or wood ashes) to add to the
dy of calcium and to break down
vegetable matter.

THE COMPOST HEAP

ompost piles should be four or five
high, six or eight feet wide and
ng as desired. They should always
fully exposed to the weather. It is
od plan to make their tops dish-
so they will catch and hold rain
so they may be filled with water
week during dry weather. De-
will thus be more rapid than if
are allowed to become dry.

When made in the spring and kept
st during the summer the compost
usually be ready for use in the fall,
gh such coarse materials as corn
ks will probably not be rotted fully.
better to use such woody stalks in
s that can be left to decay for two
rs or longer. When made in the fall
material will rarely be usable until
following autumn because decay is
ctically at a standstill during win-
When ready to use, the pile should
sliced vertically downward with a
-bladed spade so as to cut through
various layers and thus mix them.

Now that we have considered the
re important physical improvements
can and should make in our soils
are ready to take up the features
t deal with plant nutrition.

Plants obtain their food from two
rces, the soil and the air. The soil
tains (or should contain) the min-
l elements in various combinations.
t until these are dissolved plants
not get them. Ample water in the
l is, therefore, essential to plant
ding. It is the vehicle for transport-
these mineral elements combined
h various others. Important as this
e is, water plays a still more impor-
t one: it enters into the formation
plant tissue and plant products.
nce the prime necessity of an ade-
ate supply in the soil. When water
nes in contact with carbon dioxide
rbonic acid gas) of the air that sur-
unds the green coloring matter in
ves and other green parts of plants
sunlight combines the carbon of
s gas with the water to form the first
a long series of compounds of which
gar, starch and various kinds of cell
sue are conspicuous examples. Inci-
ntally the oxygen is returned to the
.

The process of photosynthesis (light-
ilding), as this function is called, is
no means a simple one; neither is
utilization of the mineral elements.
untless experiments have proved that
ery one of the fourteen elements
und in plants is essential to growth
d that each must be in sufficient sup-
ply to meet the need for it. Virgin soils usually get enough air and water to act up on their component parts and thus prepare solutions for plant growth. But when we interfere and try to compel Nature to do our bidding instead of working with her we upset her nicely balanced methods and use up some of her plant foods faster than she can manufacture them. Unless we supply these deficiencies we must sooner or later meet failure of our plants to grow. Fortunately for us, however, we need consider only a few of these elements because the others are usually abundant enough in all soils to supply plant needs.

When we want to find out which of these elements our soil lacks we can do so by testing. No, not by soil analysis but by direct appeal to the soil itself. We may divide the vegetable garden into strips, say ten feet wide across it, enrich each alternate strip with a fertilizer, leaving the intervening strips without any and sowing our various crops at right angles to the direction of the strips. Thus the crops will indicate by their differences of growth and yield what one or ones of the fertilizers produce best results.

We should have at least three of these strips with separating unfertilized strips; namely, potash (either muriate or sulphate), phosphorus (preferably as superphosphate), and nitrogen (preferably as nitrate of soda, though sulphate of ammonia might be sown on another strip for comparison). When our area is large enough to allow more than these three strips (and intervening blanks) we may make paired combinations of these; namely, potash and nitrogen; potash and phosphorus; and phosphorus and nitrogen. Finally we may combine all three!

As nitrogen is a leaf builder its application to a soil strip should produce plants with large dark green leaves and (perhaps) weak stems; as potash is a stem builder our plants may have strong stems but (perhaps) poorly colored leaves; and as phosphorus is the "ripener" our plants, though perhaps undersized, should bear good crops of well-ripened seeds. Hence, we see the importance of scattering the fertilizers separately and of sowing our crops at right angles across the plots, for thus may we detect results with comparative accuracy, especially if we sow several different types of plants.

ORGANIC FERTILIZERS

Besides the manures and chemicals mentioned several "organic" fertilizers (those of animal or vegetable origin) are on the market. Nitrogen can be bought in dried blood, tankage, dried fish and cotton seed meal, all of which also contain more or less potash and phosphorus. As they decay rapidly when in the soil they are excellent, especially in light soils. Bone meal also contains some nitrogen but is more noted for its phosphorus. These organic fertilizers may be applied liberally without risk of damaging either soils or plants.

As a general formula the following will meet average soil conditions and the needs of the great majority of plants. The amounts are percents. Each

(*Continued on page* 104)



It's Time To

RENOVATE YOUR LAWN

Henderson's Lawn Grass Seed . . . sown this Spring . . . will give you a beautiful turf all Summer

- The Spring treatment of your lawn is the most important of the whole year. A good raking as soon as the weather permits, followed by an application of Henderson's Lawn Enricher and Henderson's Lawn Grass Seed will produce marvelous results.
- There is no excuse for a poor lawn. It is only through not knowing or not caring, that home owners fail to achieve the same velvety, attractive lawns which emphasize and add so much beauty to other homes. Our Lawn Grass Service Department will tell you how, and HENDERSON'S LAWN GRASS MIXTURES and HENDERSON'S SPECIAL FERTILIZERS will make it possible.
- THE HENDERSON LAWN GRASS is the mixture that is best for general use. It is a combination of different grasses that are selected to do their best at various months of the year, giving a constant appearance. For renovation use one quart to each 200 square feet. **Prices (delivered) 45c per qt.; 80c for 2 qts.; $1.45 for 4 qts.; $2.50 per peck; $4.75 per ½ bushel; $9.00 per bushel of 20 lbs.**

There Are Other Henderson Mixtures For Special Locations

Send me your Leaflet, "How to Make a Lawn," together with "Henderson Hints" as advertised in House & Garden.

Name

Address

City State

PETER HENDERSON & CO.
35 Cortlandt Street New York City

"How to Make a Lawn"

- Is the title of one of our leaflets by Peter Henderson, which treats of Lawns and Lawn Making, in detail—we shall be glad to send this as well as our "Henderson Hints," without charge if you will fill in the coupon.

MONTBRETIAS

New Colors
New Size
New Beauty!



These new hybrid Montbretias—of the famous Earlham strain—far outdistance the commercial varieties in vigor, height, color range and size of blooms. Flowers often 3 to 4 inches across, hung like glowing stars on thin, wiry stems, have the airy grace of the orchid *Odontoglossum*. Plant in rich soil in a sunny location in early May. Easily grown. Here are the *new* varieties:

His Majesty—Deep velvety scarlet, [illegible] edged. Very broad petal. $1.25 [illegible] $4. per doz. $30 per 100.

Lemon Queen—Creamy yellow, deep orange throat. 50c for 3. $1.75 per doz. $12. per 100.

Marjorie—Orange-yellow, with [illegible]. 50c for 3. $1.75 per doz. $12. per 100.

Una—Rich apricot, with [illegible]. $1 for 3. $3 per doz.—$24 per 100.

James Coey—Deep, velvety [illegible] with [illegible] of orange in throat. Yellow [illegible]. $1.50 for 3. $5 per doz.—$36 per 100.

Col. N: 3 bulbs each of the above 5 varieties	$4.00
Col. O: 6 bulbs each of the above 5 varieties	$7.50
Col. P: 12 bulbs each of the above 5 varieties	$14.00

Mixture of Earlham Hybrid Montbretias—1 doz., $2.00—100, $15.00

Mixture of Standard Montbretias—1 doz., $1.00—100, $7.50

9 HARDY GARDEN LILIES

that deserve a choice spot in your garden

All first-size, mammoth bulbs

3 Regale (Regal Lily)—[illegible] with rose. Order [illegible] $1.00

3 Auratum (Gold Banded)—[illegible] with maroon, banded with golden yellow [illegible] $1.35

3 Speciosum Rubrum—A lovely, autumn Lily [illegible] heavily dotted with deep red. $1.35

3 bulbs each (9 in all) . . $3.00

6 bulbs each (18 in all) . . 5.50

100 GLORIOUS GLADIOLI



Choicest Mixture—including all the latest and most beautiful varieties, as well as the lovely Primulinus or Orchid Gladioli, [illegible] and shades [illegible] from ivory yellow to an [illegible] bronze [illegible] mark the [illegible] Many [illegible] value for only

$3.50

(50 bulbs—$2.00)

And to give your house and garden particular distinction and charm, plant these

3 LOVELY ANNUALS

For Your Cutting Garden

King Blue Annual Lupines—[illegible] Oxford blue [illegible] Pkt. 5c

Calendula Apricot Queen—A [illegible] not and a new color [illegible] Pkt. 10c

Schling New Giant Flowered Pentstemon—Glorious [illegible] of flowers [illegible] delightfully spotted in throat in lovely delicate shades. A flower of great [illegible] and beauty. Pkt. 50c

Collection: 1 packet each of the 3 $1.00

Schling's Bulbs

Max Schling Seedsmen, Inc.
Madison Ave. at 59th St. New York City

"Book for Garden Lovers"—[illegible]

Solving the problems of the soil

(CONTINUED FROM PAGE 103)

may be applied separately if so desired. Nitrate of soda, five; sulphate of ammonia, ten; dried blood, fifteen; sulphate (or muriate) of potash, fifteen; superphosphate, fifty-five. The amounts of fertilizer to apply to a given area will naturally vary with the specific kinds of plants as well as with the character of the soil. When this formula is used the amount to scatter over a 50′x50′ area would be about fifty pounds applied [illegible] square feet) in spring on newly dug or plowed ground and worked into the surface with a rake or a harrow. In addition it will be usually advisable to give one, two or perhaps three surface dressings of nitrate of soda of say ten pounds each [illegible]. It is not advisable to make these applications to shrubbery or trees later than June because nitrogen tends to stimulate growth which if it occurs late in the season is likely to be followed by winter-killing.

Besides the direct fertilizers discussed our soil may need an "amendment", or "indirect fertilizer". All our vegetables and most of our ornamental plants require neutral or slightly alkaline soil because certain kinds of bacteria cannot thrive in acid soils. Lime corrects this condition, tends to bind sandy soils, loosen clayey ones, hold potash salts and hasten decomposition of vegetable matter in the soil. Aluminum sulphate acts in the reverse way, making alkaline and neutral soils acid and thus favorable to Blueberries, Rhododendrons, Azaleas and various other plants which fail or die in ordinary "garden soil."

To test the condition of a soil we need only shake a sample with water in a bottle, let it settle, and with the solution moisten some druggists' blue and red litmus paper. If the soil is acid the blue paper will turn red; if alkaline the red paper will turn blue; if neutral neither paper will change color much if at all. Other more accurate scientific methods have recently been devised but anyone may apply this test.

The amount of lime to apply will vary with the soil. Light, sandy loams will not usually need more than twenty-five or thirty pounds for a 50′x50′ area; heavy clay loams, perhaps six to ten times as much. In neither case need the application be made oftener than once in five to seven years. As wood ashes contain thirty to thirty-five percent of lime they may be used as a substitute. Always lime should be applied after digging or plowing and then mixed with the surface soil by thorough raking or harrowing.

Commercial aluminum sulphate may be scattered on the surface of alkaline soils at the rate of a pound to the square yard and washed into the ground by slowly sprinkling with a hose until it has soaked at least a foot deep and turned the soil reaction acid.

ROSES

Color, fragrance, and many flowers are essential to a successful garden of Roses. In our collection of modern and old-fashioned Roses are varieties that meet all these requirements, with the added quality of strong, vigorous growth. Your attention is invited to the new Golden Climber (Mrs. Arthur Curtiss James), Max Krause (1930), Amelia Earhart (1929), E. J. Ludding (1930), Mrs. J. D. Eisele (1933) Catherine Kordes (1930), and scores of other new and old favorites. All are fully described and modestly priced in our new catalogue.

New Hardy Plants

More than 3 thousand varieties are available from our trial fields. They include plants for old fashioned gardens, rock gardens, woodland groups, and masses of color. Here are new Hardy Asters, Phlox, Trollius, Heuchera, Iris, Delphinium, and others of equal value and beauty. Full information is given in our catalogue.

BOBBINK & ATKINS
Rutherford, New Jersey

Our New Catalogue is a comprehensive book about Roses, Shrubs, Evergreens, Shade Trees, and Hardy Plants

Completely rewritten, new [illegible] the [illegible] and [illegible] the Most [illegible] helpful information [illegible] to a great list of new Roses you [illegible] to add, and older [illegible] should have in your garden. Modern shrubs, evergreens, shade trees and hardy plants are included. Catalog [illegible] free east of Rocky Mts.; send 50 cts. if west of Mountains. (Please mention House & Garden).





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YOUR GARDEN T GROW?

Children, animals, strangers a neighbors seem to conspire agai the unfenced garden. The your sters just don't think. Small a mals seem to derive a world pleasure from running and diggi in a bed of flowers. Strangers a often not only mischievous but a destructive. And some neighb just don't care.

Complete protection for yo garden and your home can secured quickly and economica by the erection of Cyclone Fen Let your garden grow witho being trampled by careless fe without being ruined by do Realize also what it means to ha perfect privacy and protection f your family and pets.

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Joe, dear, we must do something about this lawn -



The Master Gardener* says:

Starved lawns die! *I urge you to feed yours before it's too late to save its beauty and your investment in it. Give it a square meal, not an incomplete ration like bone meal or manures. Out of my experience, I recommend Vigoro. It is* not *a by-product but a safe, scientifically balanced plant food. It supplies* all *the food elements your growing plants need from the soil."*

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* Hear the Master Gardener's radio talks on successful gardening! Hear Mario Chamlee and Coe Glade sing the songs you love, supported by a distinguished musical ensemble! The GARDEN HOUR, Sunday afternoons, 3:30 Eastern Standard Time, NBC Red Network.



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NARCISSUS BULBS: mixed, naturalized, vigorous. Government inspected. Special price if ordered before

CACTUS PLANTS

CACTUS PLANTS—6 beautiful blooming varieties Garden and Rockery assortment of 15 plants $3, postpaid. Folder free. Guadalupe Cactus Nursery, Box

CANNAS

CANNAS finest Wallace, canary yellow; Yellow King Humbert low, spotted red; Panama, red, yellow border; L ana, orchid flowered scarlet, 1 of each $1.00. of 16 varieties, all different $2.00. Descriptive list N. Y.

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A BEAUTIFUL WEED-FREE LAWN Wouldn't after 'em like a terrier after a rat just as soon as the first one roars his challenge. Lay in your supply of insecticides right away, and then attack with artillery, planes, gas, tanks, infantry and anything else you can think of just as soon as the first enemy's feelers begin to wiggle on the horizon.

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25 VARIETIES, hardy trans-planted evergreens, up breaks, hedges, screens, roadside plantings. Also nut trees, shade trees, 25c each. Flowering shrubs, 23 varieties, 10 for $3, your choice. Everything guaranteed to live. Ask for price list. Western Maine Forest

YEWS—THE ARISTOCRAT OF EVERGREENS— Taxus cuspidata capitata for hedges; also Hemlocks rially priced in new price list mailed free east of the Rockies. Bobbink & Atkins, Rutherford, N. J.

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LEAFMOLD for Wildflowers plants. Mellow, odorless. Send for circular. $2.25 per 100 lbs. F.O.B. East Kingston, N. H. Maple vale Leafmold Co., East Kingston, N. H.

ROTTED COW MANURE shredded 100 lb bag 80c,

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FLOWERING SHRUBS make brilliant background for Garden Flowers; select unusual kinds which are still reasonably priced. Also hardy shrubs for Winter

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JAPANESE FLOWERING CHERRIES in many beautiful varieties as low as $2.00 a tree. Write for Wohlert, 921 Montg. Ave., Narberth, Pa.

FLOWING GOLD of the **LABURNUM.** Such beguil of the Laburnum or Golden-chain. Plant the hardy Free Illustrated

CHINESE MAGNOLIAS. All varieties, 2 to 10 ft. .75 per ft. except Stellata, $1 per ft. Two 1 ft.

BUY BEST

It is an axiom among good gardeners that the best results from seeds or plants of any kind come, other things being equal, only from material which in itself is of the highest quality. To expect otherwise, once you consider the situation calmly, would be quite contrary to common-sense.

So we say again, as we have said on other occasions: don't buy poor plant material just because it's cheap, lest you regret it nine times out of ten. A fair price paid to a reliable source of supply stacks the cards in your favor, so far as they can be stacked. It's the only sensible policy, unless you happen to be a glutton for punishment and disappointment.

BUGS BEWARE!

Bugs, it seems, are a major risk in just about every garden. They just dote on fine, fat plants, and their doting is often sudden and downright devilish.

There is just one way to treat these pestiferous hordes which, some scientists cheerfully predict, will one day inherit the earth and all that — on it — be ready to after 'em like a terrier after a rat just as soon as the first one roars his challenge. Lay in your supply of insecticides right away, and then

SPRING PLANTING

Few indeed are the outdoor trees and shrubs which cannot be successfully planted in the early spring. Deciduous kinds can go in any time before their leaf buds begin to unroll; with evergreens, setting out can be continued even until the new growth has started.

OBEY THAT IMPULSE

The well-known depression has had so many harsh words hurled at it, poor thing, that it's really an act of charity to say something pleasant. Yes, and something true, too, believe it or not.

Let it be announced, therefore, that the past four or five years have seen many long steps taken in the development of new and finer plants. The horticultural experimenters and hybridists haven't been asleep at the switch. Today they have improved products ready and waiting for you, as many of the announcements on these pages prove. Look them over and then, as a certain well-known magazine has urged for years and years, "obey that impulse."

FRUITS

BEARING APPLE & PEAR TREES Standard and Dwarf in many sizes. $2.50 each to $10. Japanese

BLUEBERRIES. Rare profitable, very ornamental.

GARDEN ACCENTS

STANDARD OR TREE-LIKE WISTERIA lifts any garden from the common place—they never will be common. Plant the grafted Japanese type, the hardi

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GLADIOLUS. The 16 varieties that received the highest votes of American Gladiolus Society: W. H Phipps, salmon pink; Minuet, lavender; Dr. Bennett, scarlet; Pfitzer's Triumph, salmon orange; Marmora, Sisson, cameo pink; & 9 others, all plainly labelled. ing-size bulbs. Send for descriptive list. Robert

SPECIAL MIXTURE for the Garden Mart. Just about the finest mixture that can be secured at any price. Includes at least 50 varieties—the best exhibition and choicest garden varieties. The very largest delivered. This will please the most critical. Ernest S. Clark, Jr., R.D., Windsor, Conn.

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HYBRID HEMEROCALLIS—Hybrid Daylily. After years of painstaking selection our collection is one of the choicest. Range in color from lemon yellow to deep orange. Succession of bloom from June to September. Reasonably priced. Write for special descriptive circular. Bay State Nurseries, Incorporated, North Abington, Mass.

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HERBS

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from pure white thru deep red and purple. Single and double flowers. Write for descriptive circular and North Abington, Mass.

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CHOICE HARDY GARDEN LILIUMS. We are specialists in hardy Lilies growing over 100 varieties, we have 50 varieties ready for spring sales in strong flowering bulbs. We offer 12 bulbs distinct for $3.00, den plantings $3.00. Try wild collected bulbs of Auratum these we specially recommend at $3.00 doz. $20.00 per 100. Lilies come readily from seeds —we have 80 varieties. Liberal pkts of 12 easily grown varieties $2.50, 25 varieties $5.50. We have received many gold medals and other awards for Lilies. Send for catalogue, free for the asking in which will be found many new, rare and unusual plants and bulbs. William N. Craig, Lily Specialist, Weymouth, Mass.

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COLORADO MOUNTAIN FLOWERS for your rock

NATIVE VIOLETS: sixty five varieties. Catalog. Paramount Gardens, Plainfield, New Jersey.

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PLANT BLACK WALNUT TREES for shade and crops. Thin shells, huge kernels. Rapid growth. Crops of high market value quicker than apples. Send for illustrated folder of Pedigreed nut trees.

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ORCHID PLANTS extra fine for greenhouse, Caro

PERENNIALS

HOODACRES DELPHINIUMS, Chas. F. Barbe Seeds from originator's true stock. Small S prepaid

DORONICUM-LEOPARDBANE. lips. Golden daisy-like flowers 2-4 ins. across. Ma Easily grown. Plant early. Special, 5 for $1.00. Ot

NEW & OLD VARIETIES of Perennials, Nat Plants and Alpines at popular prices. List fr W. A. Toole of Garry-nee-Dule, Baraboo, Wisconsi

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RARE DWARF IRIS & TERRESTRIAL ORCHIDS Catalog. Paramount Gardens, Plainfield, New Jer

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NEW, RARE AND SCARCE VARIETIES. new price list mailed free east of the Rockie & N. J.

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PETERSON ROSES insure your Rose-Garden su new price list and special offers of the "cream" old and new varieties. Free east of the Mississipp Specializing in the better garden Roses for 31 year George H. Peterson, Inc., Box 30, Fair Lawn, N.

"STAR" ROSES—GUARANTEED TO BLOOM The quality product of Rose Specialists with yrs.' experience. When you plant "Star" Roses succe is assured. Every "Star" Rose is trademarked. Se for Catalog. The Conard Pyle Co., West Grove 223, P

LARGEST AND FINEST COLLECTION. cities and Old-Fashioned (French) Roses. Species. Sp cial offer 12 for $6.00. New price list mailed free ea of the Rockies. Bobbink & Atkins, Rutherford, N.

GOLDEN CLIMBER ROSE. The new marvel of t year. See advertisement with photograph in natur color facing page 89 in the March issue. $2.00 ea $2.15 postpaid east of Mississippi River. Bay Sta Nurseries, Inc., North Abington, Mass.

SEEDS

SEEDS OF RARE ALPINES. Gathered from t four corners of the earth. Many kinds never befo offered. Write Dept. H for my most interesting cat log of A Thousand Unusual Flowers. Rex. D. Peare Merchantville, New Jersey.

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CLEMATIS—WE OFFER OVER FIFTEEN varieti of the most beautiful Hybrid Clematis. List fr upon request. Bobbink & Atkins, Rutherford, N.

How to tame the Fringed Gentian

(CONTINUED FROM PAGE 96)

ringed Gentians develop their deep- blue in full sun, but do not like and cannot endure drought. If fully and faithfully watered, they be grown in an ordinary shady er bed or rock-garden pocket, pro- d a suitable sandy soil is pre- d, but much shade gives them a er paler and less desirable color. or best results they should be set a permanently damp or springy t, open to the sky, and getting ty of sunshine too, but not all day. fy best success has been with plants in 4" pots, the pots plunged in manently springy ground at the om of the rock garden. A majority those so handled made vigorous wth and bloomed splendidly. Almost equally good results—better m a numerical standpoint—were ob- ed by leaving the plants in their s plunged in moist peat in the shad- frame, glass removed, until the ers opened. They were then shifted partly shaded spots and plunged there to make their display.

It is easier to bring Fringed Gentians through their first year than through their second, yet of these plants which were brought to flower before setting in the garden, more than ninety out of a hundred bloomed, and the few which failed were mostly victims of a cutworm. Their hue was only a little short of perfect.

As the plants are biennial, like Foxgloves or Canterbury Bells, two races must be carried, one to flower the even years, another for the odd years.

Extreme variations in size and quality, the height ranging from 2" to 2', and other things in proportion, suggest that by selection of the finest plants for seed, great improvements may follow cultivation. A better tolerance of garden conditions may develop. Also a uniformly dwarf race for the rock garden should help.

But these are matters for time and experiment. A challenge, progressive gardeners, to you!

From tulips to trowels–

Study the Garden Mart! It's a treasure chest of unusual offers on everything for gardens. Bargains in healthy plants, where to buy that elusive type of peony, reasonably priced garden furniture and tools—these are just a few of the items found in House & Garden's Garden Mart.

For A Brilliant Autumn Garden

12 GIANT SINGLE "MUMS"

from **DREER'S 1934 GARDEN BOOK**

Flower lovers are more enthusiastic than ever over the 1934 edition of Dreer's Garden Book, the one *complete* guide to successful gardening. 216 pages. Send for your *free* copy.

Make your autumn garden a blaze of riotous color with these 12 Giant Single Chrysanthemums, exclusive Dreer creations. They bloom continuously from early fall until frost and are ideal for cutting.



Amber Star, buff with scarlet veining.
Enchantress, rosy pink.
Halo, deep rose with white halo.
Indian Maid, orange terra cotta.
Moonlight, pale blush.
Persia, rosy carmine.
Princess, pure white.
Redskin, coppery scarlet.
Sunbright, rich yellow.
Torch, orange-scarlet and gold.
Unique, deep carmine rose.
Warrior, crimson maroon.

Write today for **FREE** *copy of Dreer's 1934 Garden Book.* It contains many other special offers equally interesting.

Any of the twelve varieties, 35c each—or all twelve (1 of each), $3.50, prepaid anywhere in the U. S. A., if you mention this magazine.

HENRY A. DREER
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CONSIDER this DEPENDABLE equipment NOW for a more beautiful lawn this summer.

The 1934 COLDWELL models present many striking improvements. Smooth running twin-cylinder motors provide increased power, less vibration and less noise. Improved governed speed control affords greater flexibility and ease of operation.

Details of other improved features in these 1934 DEPENDABLE COLDWELLS together with name of Authorized Coldwell Sales and Service Station nearest you, sent on request.

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OLDWELL LAWN MOWER COMPANY, NEWBURGH, NEW YORK, U. S. A.
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Manufacturers of **DEPENDABLE** *Lawn Mowers, Hand, Horse, Gas Tine, Electric*

This Particular Canterbury Bell

Is Just the Thing for Walls and Rock Gardens

Guaranteed to Bloom First Year

Reg. U. S. Pat. Off.



Great Clumps to Bloom First Year. Grown in Pots

Pot 2"	Pot 12"	Pot 25"
$1.40	$4.	$7.50

YOU may know its Latin name Campanula Muralis. In English we call it Wall Campanula. Call it what you like, but one thing sure, it hasn't an equal in all the small flowering varieties for rock garden and wall planting. Blooms profusely. Grows quickly. Is perfectly hardy. Like all Wayside Root-Strength plants, it is grown outdoors and guaranteed to bloom first year.

Send for the catalog. See how full it is of the new, thoroughly tested things. And how helpful the cultural directions for each plant are. See if it isn't the finest catalog of its kind, we, or anyone in this country, ever published.

Be sure to note the straight-from-the-shoulder satisfaction guarantee on first page. Catalog is free.

Wayside Gardens

30 Mentor Ave. Mentor, Ohio

Distributors of Sutton's Seeds. Send for Seed Catalog.



PRESTO—*You have a Garden*

YOUR SUCCESS IS GUARANTEED

Fertil-Potted Plants, packed [illegible] *planted* as humanity will, [illegible] special fertilizers to bring out the best in growth, bloom and color.

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A truly remarkable power mower with a cutting capacity of 5 acres daily. Climbs steep grades without effort—cuts closely around trees and flower beds—cuts every kind of grass equally well—and exacts no fatigue from its operator. Operating cost is very low. Selective automotive speed control and powerful four-cycle motor are among its many features. Moto-Mowers are made in these cutting sizes: Wheel type 19", 21", 24", 27", 63" cut. Roller type 20" and 25".

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House & Garden's bookshelf

NEW GARDENS FOR OLD. By H. Stuart Ortloff and Henry B. Raymore. Garden City: Doubleday, Doran & Co., Inc.

HERE is a different kind of home landscaping and gardening book. Most volumes on these subjects presuppose starting with a clean slate—a new place on which little or nothing has been planted. But the authors of *New Gardens for Old* have taken as their theme those established grounds which are unsatisfactory for one reason or another—faulty original planning, neglect, change of ownership or whatnot. With this as their starting point they present a book of sound good sense, conciseness and extreme practicality. All the important phases of the home grounds ornamental planting are treated with brevity but adequate detail, both in the text and in the halftone photographs and line drawings. A small book, but invaluable to thousands of home owners who are not satisfied with the arrangement and appearance of their grounds.

R. S. L.

GARDENER'S HANDBOOK. By L. H. Bailey. New York: The Macmillan Company.

THIS latest product of Dr. Bailey's amazingly prolific pen is a wholly worthy addition to his long list of books—which is just another way of saying that every gardener ought to have a copy of it for his personal guidance along the path to better plants better grown. It is based on the author's earlier volume *The Gardener*, but it is no mere revision. On the contrary, it is greatly extended in contents, fully modernized, and dressed with fresh illustrations.

Basically, the book is composed of brief, concisely informative notes for the amateur on the growing of vegetables, fruits and many, many kinds of ornamentals for the home garden and grounds. Along with them are lists of species for special purposes, and detailed advice on such matters as annuals, vines, borders, rock-gardens, lawns, window gardens, [illegible] under glass, plant [illegible] and diseases.

A completely practical book that conveys useful information in a clear-cut manner. Which, after all, is some[illegible] and all garden volumes achieve.

R. S. L.

ART IN EVERYDAY LIFE. By Harriet Goldstein and Vera Goldstein. New York: The Macmillan Co.

HERE is a book that should have an immense audience. During the past few years there has been such a great to-do about styling, not only in relation to fashion and decoration but reaching to refrigerators, bath tubs and practically everything sold, as well, that the general public must be interested in learning what it's all about. And this is the book that tells.

While it gets down to the basic principles of art with discussions of proportion, color distribution, etc., it gives so many concrete examples of what it's driving at that not a page is dull, dry, textbooky reading. The best synopsis is probably the following selection from among the chapter headings: "The Importance of Good Taste," "Structural and Decorative Design," "Proportion," "Emphasis," "How to Use Color," "Solving an Art Problem," "Dress Design," "Interior Design," "City Planning."

In many cases it is too bad that the illustrations chosen, particularly in reference to interior decoration, were not of better examples. Also, the photography generally could have been much improved. The excellence of the text, however, does much toward offsetting these faults.

J. F. H.

A LIVING FROM THE LAND. By William B. Duryee. New York: Whittlesey House, McGraw-Hill Book Company, Inc.

THE temptation before a man who writes about city dwellers going back to the country is to idealize the natural charms and all advantages of living in close contact with the soil. But here is a completely successful avoidance of the temptation, with an evidently just appreciation of the situation in which, as is apparent, more people find themselves today than ever before in the country's history. Urban life, under the factory system, has been depopulating the countryside. Many of our physically ablest young people of natively fine character are now finding themselves shut off from the advantages that made them what they are and deprived, through economic stress, of the means of livelihood by which the city lured them away from their childhood homes. These people are by this little book taught the ways of gaining restoration to their former conditions. It is not intended to give all needed knowledge and skill for making a success of farm life. It gathers up and condenses what has recently been learned about wisely utilizing the opportunities and advantages of residing outside a city and makes possible such living for a family of very limited means. The author, who is Secretary of Agriculture of the State of New Jersey, is in a position to know the problems and to solve them. His book is attractive and readable and sensible. It deals not with farming but with small tracts of land that, properly managed, should at least supply directly the wants of families, of which some members may continue occupations that add to the income.

F. B. M.

THE ROCK GARDEN. By Louise Beebe Wilder. Garden City: Doubleday, Doran & Co., Inc.

IN A SENSE this book is a reprint for it is composed of that part of the author's earlier *Adventures in My Garden and Rock Garden* which deals with the strictly rock garden plants and their culture. Do not get the impression, though, that there is anything piecemeal or patchwork about it; very much to the contrary, it is perfectly rounded and complete, with all of the charm and informative value which mark Mrs. Wilder's characteristic writing. A most excellent rock garden book at a moderate price—a combination, incidentally, for which horticultural America has long been waiting.

R. S. L.



ORIGINALLY a natural slope sharply overgrown with wild Honeysuckle, the rock garden at Chelton House, Elkins Park, Pa., presented this appearance when ready for planting. Richard Rothe, L. A.

Rock garden building

EFFECTIVE rock garden designing supposes a clear conception of the duty invested in primitive rock. The ... ancient or weathered they look, ... better adapted are they for the ...pose.

It is difficult for the novice to real- ... how greatly the expert depends on ... looks and on the quality of the ... material he uses in designing and ...ilding a rock garden. If one has an ...nate love of Nature and is endowed ...ith subtlety of vision, it matters little ...hether one enters the field of rock ...ardening as an amateur or has adopt- ...d it as a vocation; he is sooner or ...ter bound to arrive at enjoyable re- ...ults. Such a one, facing various prob- ...ems and situations, is more apt to ...rove capable of taking advantage of ...ny and all the peculiarities of a given ...ocation; he is also better fitted to ...iscover ways and means to overcome ...uch obstacles as, for instance, unfavor- ...ble ground conformation or trying ...xposures. A careful study of the plant ...aterial to be used is essential, for ...his knowledge enables the designer ...nd builder to provide congenial situa- ...ions and favorable exposures, espe- cially when alpines and other typical mountain denizens requiring special care and treatment are to be features.

The infinitely varied problems of interested home ground owners living within our refined suburban sections make the work all the more difficult, because existing natural rock formations on their grounds are rarely found. Here the designer's object, at its very best, should be the introduction of a plastic miniature picture resembling as nearly as possible some beautiful part of a rocky scenery such as we find in the mountains.

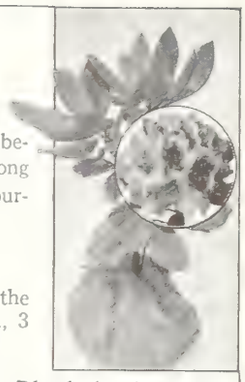
The practical purpose of this entirely artificial construction is to serve as a receptacle for the plant material. In the execution of this work, each rock should be placed so as to give a definite feeling of line and rhythm, and one arrives at this desideratum through the use of a sufficient number of large rocks in harmony with those of smaller size one may be compelled to make serve. If this value of line is absent, the garden will lack that complete charm and beauty which can result only from the perfect disposition

(Continued on page 110)



IN ITS second year after planting the Chelton House rock garden had a fully settled, mature look. Rocks and plant material are in proper relationship, neither being too much in evidence

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Rare, yes! reasonably priced, yes indeed! Hardy because grown out-of-doors—the greater part on Long Island. Grafted (most of them), balled and burlapped, several times transplanted.

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Picea Kosteri. Koster's Blue Spruce. 3 yr. grafts, 10 to 15 in.	1.60
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B. verruculosa. Flowering. 10 to 12 in., potted	1.00
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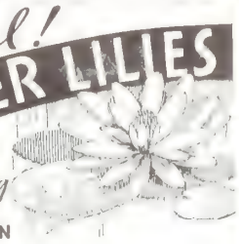
A [illegible] at the [illegible] Mrs. Mabel Cressey, in [illegible] Mrs. [illegible] by Fletcher Steele

Garden paintings in New York

[illegible] recent [illegible] as well as [illegible] [illegible] ings by Harry Sutton, Jr., now on display in the Studios of the Arden Galleries on [illegible] York. They show the garden designs of Fletcher Steele, landscape architect, and are of interest to [illegible] in which plants can be made to grow. The range in type and size is such that in the group there are sure to be several suggestions which each observer can benefit from in the solution of individual problems. The exhibition opened March 16th and will continue through the first week in April.

Amateur gardeners realize today more clearly than ever the helpfulness of familiarizing themselves with the work of men like Mr. Steele. The well planned, effective garden cannot be left to chance; it can be attained only through much observation, study and the application of varying well founded rules of design.

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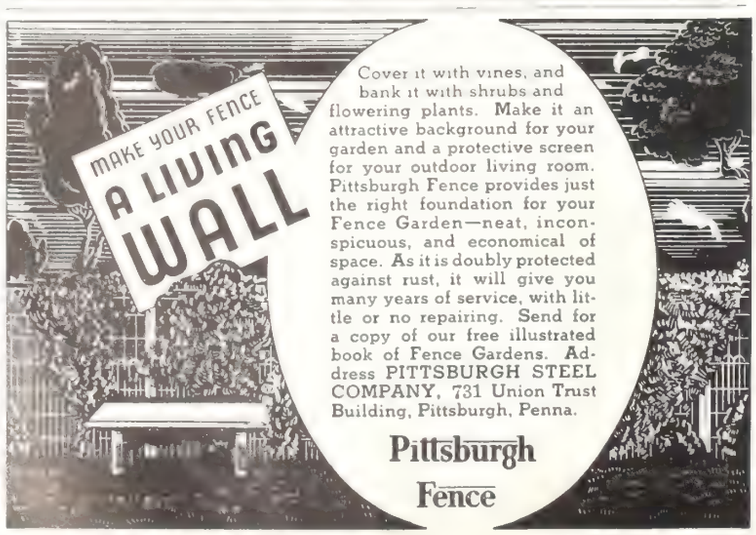
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HARDY
Lilies

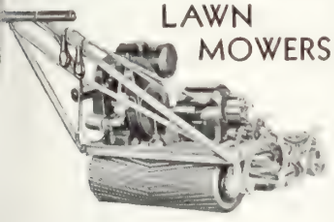
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Minneapolis

NEW EVER GREEN SPRAY



IN THE rock garden of Mrs. Eli K. Price, Chestnut Hill, Philadelphia, a stream of water carried underground in a 2" pipe emerges from a rock cave and drops into a natural looking pool

Rock garden building

(CONTINUED FROM PAGE 107)

of the stones and the plant material.

Studying his possibilities from the direction whence his plastic picture is to show to its best advantage—that is, from the main viewpoint—the designer must first decide on what the assigned location for his rockery needs in preparatory grading and filling in and the shaping of alternating elevations and hollows.

The veriest tyro should realize at a glance the utter impossibility of creating anything enjoyable by simply dotting the evenly sloping side of an embankment with rough broken stones of any kind, inserting them equal distances apart with their sharp points straight up in the air. Another absurdity is the "rockery" on a piece of sloping ground, covered by medium or small sized flat stones carelessly strewed over the slanting ground surface. Such cases evidence the total absence of a feeling for the beautiful in scenic effects.

Embankments on medium and smaller suburban home grounds, presenting frequently the only opportunity for a venture into rock gardening on a small scale, are a standing problem to the enterprising amateur. Here the designing should begin with the elimination of straight or curving formal outlines, both on the surface of the slope as well as in its height. An embankment of, let us say, from 4' to 10' rise, should give way to an incline presenting a perfectly natural appearance, with hollows and bays of lesser deepness, alternating with protruding bluffs and rises.

Paths and stairways should be designed and built in the most convenient way so as to allow a close study of each individual or group of plants, and also to afford the full enjoyment of the scenic beauty of the rock garden. In designing paths on a sharply ascending area, we avoid the even curve and the straight line, preferring the irregular zigzag course of the mountain trail as our exemplar. Gravel walks being out of place, and a flagstone covering too formal and artificial, we recommend that stepping stones be inserted into the soil at adequate distances apart as more suitable. Bark refuse out of tanneries, sandy peat and pine needles out of the woods

(*Continued on page* 111)



WHAT was originally an unpromising gravel bank on the property of Herbert Morris, Germantown, Pa., has been transformed into a pleasing rock garden. Pictured the first season after planting

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To Home Owners



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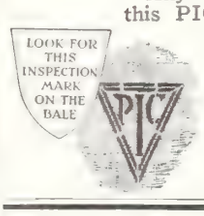
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needs breaking up

SAND
needs its cohesive power

What kind of soil do you have in your garden? Is it clay? Is it hard, yet fertile? Gravelly or stony? Loose and sandy?

Such soil is a mistake in any garden, but don't worry about it. You can quickly and easily correct it in a very simple manner. Just mix granulated Peat Moss into it. Peat Moss makes crumply loam of *any* soil—supplies the necessary humus. But don't try half-way measures. Use peat moss liberally. It will not burn or rot the roots—in fact it is the greatest root developer known.

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Reviewed here are a number of the new brochures, pamphlets and catalogs which have lately been issued by House & Garden's advertisers. Kindly indicate by number on the coupon below the particular material in which you are interested.

BUILDING MATERIALS

Bathrooms and Kitchens

309. [illegible] DISTINCTION." There are several attractive [illegible] and kitchens that are walled in Carrara [illegible] Pittsburgh Plate Glass Co., Grant Building, Pittsburgh, Pa.

310. The White House [illegible] of small and large homes showing the use of White House Kitchen dressers. Janes & Kirtland, Inc., 101 Park Avenue, New York City.

Heating and Insulation

311. G. E. Oil Furnace. [illegible] G. E. Oil Furnace is offered free of charge. General Electric Company, [illegible] Department 710, 570 Lexington Ave., New York City.

312. Johns-Manville Home Insulation. Twenty-four page brochure describing a [illegible] New York City.

313. Balsam Wool. A fire-resistant waterproof, [illegible] in the attic floor or the roof. Wood Conversion Co., Rm. 1[illegible] Bank Bldg., St. Paul, Minn.

Portable Houses

314. [illegible] contains illustrations of these houses and their plans. This concern also makes greenhouses, garden furniture, playhouses, etc. L. F. Hodgson Co., 110[illegible] Ave., Boston, Mass.

Stains

315. "[illegible]" [illegible] houses that have been preserved and beautified with Cabot's Stains and Collopakes. [illegible], Inc., 141 Milk [illegible] ton, Mass.

GARDENING

Fences

316. "[illegible] Garden Beds" [illegible] gestions for planting against a metal wire fence. The Pittsburgh fence is zinc-covered, rust-resisting steel. Pittsburgh Steel Co., [illegible] Union Trust Bldg., Pittsburgh, Pa.

317. [illegible] Fence contains illustrations of beautiful rustic wood fencing made of chestnut [illegible] Robert C. Ritchie Co., 147 Park Ave., New York City.

318. "Stewart Fences." A profusely illustrated booklet shows chain link wire and iron picket fences for private property and industrial use. The Stewart Iron Works Co., Inc., Cincinnati, Ohio.

Fertilizer

319. Sorbex. This new Peat Moss is described in a booklet which will be sent on request. Atlas & Dunning, Inc., [illegible] John St., New York City.

Seeds, Bulbs and Nursery Stock

320. "The B-B Seed and Plant Forcers." Describes an individual transportable hothouse which enables you to plant your flowers and vegetables early without fear of frost. In addition to the Plant Forcer there are illustrations of cloth and net plant protectors. Ball-Biddle Co., Dept. K, Riverton, New Jersey.

321. Roses. The 1934 catalog of this concern contains Hybrid Tea Roses, Climbing Roses, Polyantha Roses, shrubs, evergreens and hardy plants. Free east of the Rockies—fifty cents west. Bobbink & Atkins, Rutherford, N. J.

322. Bristol Nurseries. Among the color illustrations in this catalog the new Korean hybrid Chrysanthemums appear. Many interesting new plants are described. Bristol Nurseries, Inc., Dept. 14, Bristol, Conn.

323. "Burpee's Annual Garden Book, [illegible] scribes flowers and vegetables and gives gardening information. W. Atlee Burpee Co., 820 Burpee Bldg., Philadelphia, Pa.

324. "Star Guide to Good Roses." Over 200 varieties of Roses are described in this booklet and forty are shown in natural colors. The Conard-Pyle Co., West Grove 322, Pa.

325. "Dreer's 1934 Garden Book." Two hundred and sixteen pages of suggestions are offered to the gardener. Profusely illustrated with flowers and vegetables. Henry A. Dreer, [illegible] Philadelphia, Pa.

326. "Delphiniums, Hardy Plants and Roses." Colored illustrations of Delphiniums in various beautiful shades appear in this year's catalog. Descriptions of numerous perennial plants and Roses are included. Duckham's, 2 Noe Ave., Madison, N. J.

327. [illegible] describes the garden index box, containing 172 cards covering history and culture of [illegible] Madison Ave., N. Y. C.

328. Hardy Lilies, Perennials and Rock Plants. All these plants are listed in a free catalog. Detailed cultural directions are supplied. F. H. Horsford, Box B., Charlotte, Vt.

329. "Everything for the Garden." A twenty-five cent rebate slip will be sent with this seed catalog. It can be deducted from the first order for two dollars or more. Peter Henderson & Co., 35 Cortlandt St., New York City.

330. Jackson & Perkins offer a list of firms carrying the Golden Climber Rose and other plant novelties. Jackson & Perkins Co., Newark, N. Y.

331. Kelsey Nursery Service. The 32-page "Short Guide" of this concern contains 117 pictures of trees and shrubs. Many of the illustrations are in color. Kelsey Nursery Service, 50 Church St., New York City.

332. "Bent Lawns." Tells how you can obtain beautiful lawns by using Scott's Creeping Bent. O. M. Scott & Sons Co., 348 Main St., Marysville, Ohio.

333. "The Book for Garden Lovers." The 1934 annual of flowers and vegetables contains several new varieties. Many of the illustrations are in color. 35c. Max Schling Seedsmen, Inc., Madison Ave. at 59th St., New York City.

334. Wm. Tricker, Inc. Instructions on how to make a pool or tub garden are included in a new 48-page catalog on aquatic plants and ornamental fish. William Tricker, Inc., Saddle River, N. J.

335. Vaughan's Seed Catalog. Describes annuals, perennials, Roses, Water Lilies, Gladioli and includes several vegetables. [illegible] Barclay St., N. Y. C.

336. "Hardy Plants by Wayside Gardens." Page after page illustrates rock and border plants and gives their flowering time. The Wayside Gardens offer their guarantee with every bulb or plant they ship. Wayside Gardens, 30 Mentor Ave., Mentor, Ohio.

Greenhouses

337. "Photo Album." Illustrations of Hitchings installations are offered. By submitting a photo of the south side of your house you may obtain an illustration of a suitable built-on greenhouse. Hitchings and Company, Elizabeth, N. J.

Lawn Mowers and Rollers

338. "The Proper Care of Lawns." Instructive information on the care of the lawn and the importance of rolling it. Dunham Lawn Roller Co., Inc., 113G Chambers Street, New York City.

339. Milbradt Lawn Mowers. An illustrated catalog on Milbradt Power Lawn Mowers is offered on request. Milbradt Manufacturing Co., 2403-05 No. Tenth St., St. Louis, Mo.

HOUSE FURNISHING

China and Glassware

340. "Correct Wine and Table Service." A booklet describing and illustrating the proper way to serve wine at the table. Fostoria Glass Co., Moundsville, W. V[illegible]

341. "Notes for an Epicure." An excellent book on the use of wine at the table. There are chapters on the care of wine, order of usage, best vintage years, etc. Colored photographs show the proper glasses. Ten cents. Libbey Studios, The Libbey Glass Mfg. Co., Toledo, O.

342. Wedgwood China. An illustrated booklet on Wedgwood China, Jasper, Basalt and Queen's Ware. Josiah Wedgwood & Sons, Inc., 160 Fifth Avenue, New York City.

Floor Coverings

343. Amtorg Trading Corporation. Booklet HG contains fifteen full color and black and white illustrations of genuine Caucasian and Turkestan rugs handled through this concern. Amtorg Trading Corporation, Rug Dept., 261 Fifth Ave., New York City.

344. [illegible] and Old." This book offers suggestions for decorative floor treatments using Armstrong Linoleums. Ten cents (twenty cents in Canada). Armstrong Cork Co., Floor Div., 963 Mulberry St., Lancaster, Pa.

Silver

345. "How to Plan Your Wedding and Your Silver." A detailed outline of all the [illegible] to make [illegible] your wedding. Illustrations of lovely Towle [illegible] included. Ten cents. Towle Silversmiths, Newburyport, Mass.

346. "Old Colony." A simple pattern in Watson sterling—matched pieces and pieces are included in a booklet. The Watson [illegible] Watson Park, Attleboro, Mass.

Radio

347. "[illegible] in Every Part of the World." Letters are reproduced in this booklet from people in all parts of the world who own Scott Allwave Receivers and who are enthusiastic over the reception they secure. Scott Radio Laboratories, 4450 Ravenswood Ave., Chicago, Ill.

Wallpaper

348. "Mayflower Wall Papers and New Ways to Use Them." Booklet showing new wall paper patterns and decorating suggestions. Mayflower Wall Papers, Dept. H. G., Rogers Park Sta., Chicago, Ill.

Window Treatments

349. Quaker Lace Curtains. A twenty-four page booklet on window curtaining problems. Price ten cents. Quaker Lace Co., 330 Fifth Avenue, New York City.

350. Wilson's Venetian Blinds. Descriptive literature on these blinds can be obtained by writing to: The J. G. Wilson Corp., 9 E. 38th Street, New York City.

MISCELLANEOUS

351. "The Smart Point of View." An attractively illustrated booklet which outlines Margery Wilson's course in charm. The "Charm-Test" is sent with this booklet. Margery Wilson, 1148 Fifth Ave., New York City.

Toiletries

352. "Complexions in the Mayfair Manner." Booklet No. HG 3 describes the various Yardley beauty preparations. Yardley & Company, Ltd., 620 Fifth Avenue, New York City.

House & Garden's Reader Service Bureau, Greenwich, Conn.

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Rock garden building

(CONTINUED FROM PAGE 109)

eal top coverings for rock gar- aths. The brown color is pleas- reading it is most comfortable, he unavoidable washouts after rains and thaws are trouble-

small rockery may not need any at all, and should there be a r these, limited dimension and circumstances usually exclude lea of being too discriminating ard to irregular or formal out-

a favorite beauty feature in more ate designing, the tendency is to uce water, either as a reflecting in the shape of a pool or pond the enchanting mobility of a g stream traversing our rock n. There may be a possibility e foaming flow of a swift stream er through an artificial rocky , or one may prefer the enjoy- of viewing it as a miniature brook ly leaping over stones and peb- n its way through the garden. o matter whether one plans the y display of a cascade in its t to a pond or has recourse thin jet dropping from basin to into a small rock-bound pool, e practical building, one should s avoid the visibility of bare and as much as possible of ver cement one has been obliged

WATER SUPPLY

regard to the water supply, the er must depend on circumstances local conditions, but when the r is being conveyed by an under- nd pipe, the author's favorite ne is to build a bulky rock cave the spot where, as apparent source, water is to emerge on the surface. soil within the cave must be dug deeply enough to allow the laying thick cement bottom right be- the end of the pipe that conveys water. This cement bottom is the for cementing the inner walls he cave up to the ground level hich the water is to run out. Fill- up this underground catch basin pebbles and coarse sand taken of some creek bed, hides the nt.

the selection of our stone mate- we do not necessarily have to y geology, unless we contem- e emulating the great scientific nums of Europe. We should, how- , keep apart the two distinct itive formations which we notice never we see huge bare stone de- ts of nature. The one is the strati- or sedimentary rock, represented limestone, sandstone and shale; the other, the unstratified, of eous or volcanic origin, in a broken e of irregular and rather bulky e.

tratified rocks, being porous, read- absorb moisture, and limestone es- ally offers most congenial root- ls for many of the genuine alpine t species. When obtainable in y, irregular shape, exposed to the nents, with weatherbeaten surface, h lime- and sandstones are valuable erials. In a flat platelike form we d sandstone for stairway building well as for our walks and paths.

On steep slopes and embankments, when facing the problem of establishing the ever-changing ground levels most essential for effective arrangements of our plantations, and again for soil retaining stone pocket building, or even when merely trying to avert the danger of possible soil washouts, we frequently depend on large flat pieces picked out in a sandstone quarry.

Big field boulders and large pieces of the harder igneous rocks while heavier than the stratified types are not less beautiful in natural coloring. The ever increasing demand of choice material for rock garden building during recent years has brought about a perceptible scarcity of weather-beaten stones within the close proximity of our metropolitan suburbs. When depending on newly broken stones, we prefer dull colored ones. Quarries may be found with massive sections having almost invisible cracks. Blasted apart, the natural crack sides usually show admirable pinkish-yellow or brownish hues. In such cases, if we educate the quarryman as to what is wanted, we will succeed in obtaining a highly effective material for our purpose.

Absolutely unsuitable are soft stones, apt to crumble when exposed to frost, wind and trying weather. We should also avoid using crystalline rocks of white or other conspicuously gaudy tints that glisten or shine, for those are apt to spoil the color harmony of the floral display and otherwise detract from the charm of the rock garden. The more expensive, very light and porous tufa stone is an ideal material for the building of rockeries in greenhouses and conservatories. Indoors, their purely artificial character is self-evident, hence here this entirely foreign looking material does not appear so objectionable.

ROCK GROUPS

When building bold, massive sections on steep slopes, the grouping of rocks of different sizes close together is apt to tax delightfully the vision and ingenuity of the discriminative beginner. The ideal group is to emerge out of the ground as a unit with admirable contour lines resembling some of the beautiful stone compositions of Nature which, on our way up and down our rocky mountain slopes and hillsides, involuntarily make us pause to look at and to love.

When setting rocks, we embed most of them in such a way that the narrow or any sharply pointed end is completely buried, while the visible portion remaining above the surface of the soil appears to be ponderous and perhaps leaves the impression of still more bulk being below. The holes into solid settled ground should not be dug any larger than necessary so that, after setting a stone in its perfect position, we can get it firm by driving in smaller pieces around its base. Manifesting an assured stability, firmness is necessarily essential. In a well-built rock garden the rule is that no stone of any consequence should move when a full grown person happens to step on it.

– RICHARD ROTHE

WHICH HOUSE WILL BE HOTTER THIS AUGUST?



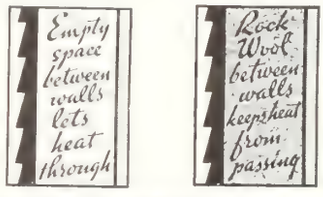
JANUARY pictures prove that the house hardest to keep warm in winter will be hottest in summer!

DO YOU KNOW how houses are built? With *hollow walls!* . . . and with only a thin layer of boards and plaster separating the attic from the upstairs bedrooms!

Naturally heat leaks out in winter, melting the snow on your roof. Naturally the same rooms that are chilly, hard to heat in January are hot and uncomfortable in August!

Rock Wool Home Insulation, the astonishing new Johns-Manville discovery, spun from molten rock (fireproof, rot-proof, permanent) is "blown" through a hose right into the empty spaces of your attic floor or roof and into all outside walls . . . forming a 4" barrier all around your house—preventing summer heat (or winter cold) from pouring in as effectively as a stone wall 11 ft. thick.

Johns-Manville Home Insulation makes rooms up to 15° cooler in summer, cuts fuel bills 25% to 40% in winter. Over 30,000 home owners are enjoying its amazing benefits. "It cut our fuel bills 40%," writes Gordon Smith, of Ashburton, Md. "The temperature of our second floor was reduced from 10° to 15° last summer," writes S. W. Greenland, St. Louis. These statements are typical of thousands.



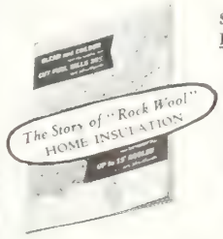
Diagrams show how Rock Wool keeps rooms cooler in summer, warmer in winter.

This work can be done (usually) in only two or three days, without muss or bother . . . and can be paid for out of income.

Don't delay another day getting the complete facts about Johns-Manville Rock Wool Home Insulation!



Blown thru a hose, Rock Wool seals the attic floor and walls against summer heat and winter cold.



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Just a Snack AT MIDNIGHT

by JOSEPHINE GIBSON



On the smart kitchen shelf is a certain book . . .

. . . in which abound new ideas for the ingenious hostess.

Already one of the most popular books of salads, appetizers, canapes, hors d'oeuvres and sandwiches, the Heinz Salad Book shows how a midnight supper can be conjured, even by a culinary novice, in less time than it takes to play a fast-moving rubber. To receive it, send 10 cents, to cover mailing costs. Address Josephine Gibson, Department 52, H. J. Heinz Company, Pittsburgh, Pa.

LIKE the song at twilight, the snack at midnight is really more enjoyable when rendered on the spur of the moment, without professional aid.

Unexpected evening gatherings sometimes find a hostess unprepared—servants abed and nothing in the pantry suitable for ready serving. However, if you've stocked a "Quick Feast Shelf," you can produce, with ease and speed, a buffet supper that the fussiest of contract guests will declare invulnerable.

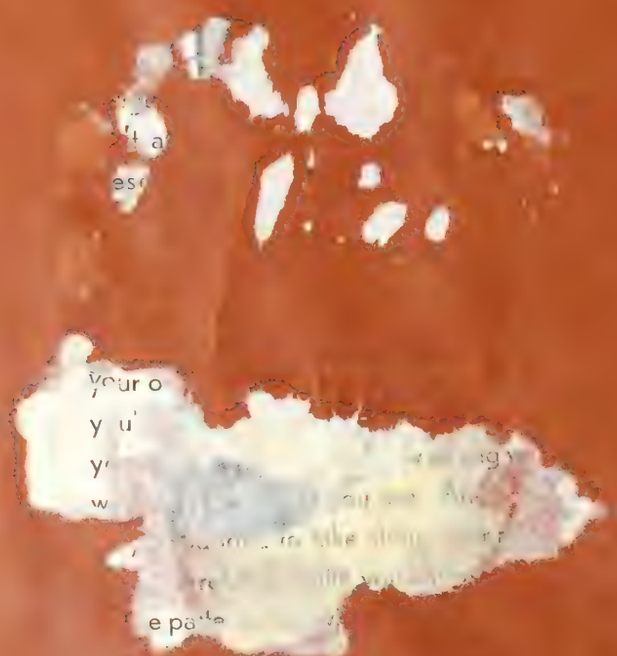
Old-fashioned but far from lowly, for such repasts, is the grand old favorite—baked beans. So, on this shelf have plenty of Heinz *oven-baked* beans, one of the 57 Varieties. On it also, Heinz cooked spaghetti and Heinz home-recipe soups, the *finished* ready-to-serve home-made kind. And, of course, plenty of Heinz tomato juice—the vine-fresh kind. Then, for canapes and salads: tinned shell fish, caviar and cheeses. And, to make salads, sandwiches and canapes with speed and fine flavor, Heinz peanut butter, Heinz jellies, and such ready multi-flavored sauces as Heinz tomato ketchup and Heinz prepared mustard.

From such a shelf, midnight feasts can be created fast. And there are recipes for quick and easy snacks in the Heinz Salad Book, described on this page.

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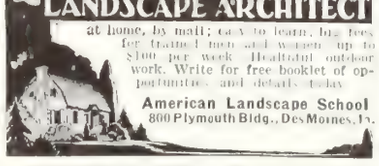
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Much of this chaos can be avoided if the parents will remember the four general types of boys' schools—and decide which their boy needs. There are church schools, military schools, large schools where the boy is more or less "on his own", and small schools where individual supervision is stressed.

Talk over your boy before you send for information. The arguments for each type of school are more or less self-evident. You have a good idea whether your youngster will be made by organized routine, or better aided by using his own initiative. Then send for literature on schools that fall into the category you believe to be best for your child. If you wish to look over several types, sort your data into these four groups. We have found this simple distinction very clarifying in our work and, like all of our advice, pass it on to you.

Perhaps you do not know which type your child needs. We will be glad to give you unbiased information from our own files and reports. You may feel free at any time to write, or call upon, House & Garden's School Bureau, 1930 Graybar Building, Lexington at 43rd Street, New York City. Telephone MOhawk 4-7500.

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Three dresses, two ensembles—not many extraneous fixings, are there? If there's a bow, it's a telling, dramatic affair. If there's a diagonal line, it seems to subtract a few unwanted inches. If there's fulness, it is used as an artful adornment. That's Vogue designing.

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Body by Fisher

Possession · · · Makes the Heart Beat Faster

BUICK this year is widening the tremendous favor it holds with people who live in the modern manner. Its beauty, its luxury, its air of quiet sophistication, are in their language and their mode, as its sturdy dependability and mighty performance are in the universal language of motoring.

In today's Buicks, engineering creates a different and finer kind of motoring—the Buick kind. It adapts Knee-Action wheels to Buick's own requirements for the gliding ride.

But it doesn't stop there. It goes all the way to the gliding ride as only Buick gives it. It builds in a new balance of weight and springing, and a new ride stabilizer; it equips with new air-cushion tires.

Then it provides center-point steering for your greater surety of control; vacuum-power brakes for your greater safety; automatic starting and other operations for your greater convenience and ease, and your car's increased efficiency.

In less than an hour you can learn why Buick is cresting the flood of popularity—and discover that just the thought of possessing it for your own makes your heart beat faster.

· BUICK ·

WHEN • BETTER • AUTOMOBILES • ARE • BUILT — BUICK • WILL • BUILD • THEM



International Sterling asked VOGUE to select for this page a bridal gown of the 1934 season, as outstanding in beauty and dramatic appeal as the new Sterling Silver pattern, Trousseau, shown opposite. The en-

Ask your jeweler to show you Trousseau in matching hollowware. This illustration gives you some idea of its smartness, charm and beauty. Most reasonably priced.



Be sure to see the specially selected 38-piece set in Trousseau. Your choice of prevent-tarnish roll or chest. This set is an ideal beginning for the bride's Sterling Silver service.

Trousseau . . .

INTERNATIONAL STERLING'S NEWEST PATTERN

HIGH fashion, this year, touches all its new creations with the gracious, romantic sort of beauty that women most adore.

Hattie Carnegie's bridal costume—International's bridal silver—observe how each, in its own way, achieves this selfsame mood of elegance, at once modern and classic.

International Sterling presents Trousseau as the pattern above all others created for the bride of 1934. It is a design of unusual delicacy and charm—well-balanced, well-proportioned. Let your jeweler show it to you. Any bride will fall in love with it at first sight—and live happily with it ever after!



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Among those whose standards demand more than superficial merit, the distinguished quality of DIXIE BELLE Dry Gin is a revelation. Such refinement of bouquet, such gracious smoothness, such readiness to merge discreetly with your chosen cocktails and highballs, are instant tokens of a gin of the highest character . . . "Distilled by Continental."

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A GOWN

A SALUTE

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Why the insignia

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S. S. MAJESTIC . . . May 4—May 25
(World's largest ship)

S. S. OLYMPIC . . . May 17—June 8

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England's largest Cabin liners

M. V. BRITANNIC . . May 5—June 2

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"OFF THE TAIL OF

by Captain Ben Pine

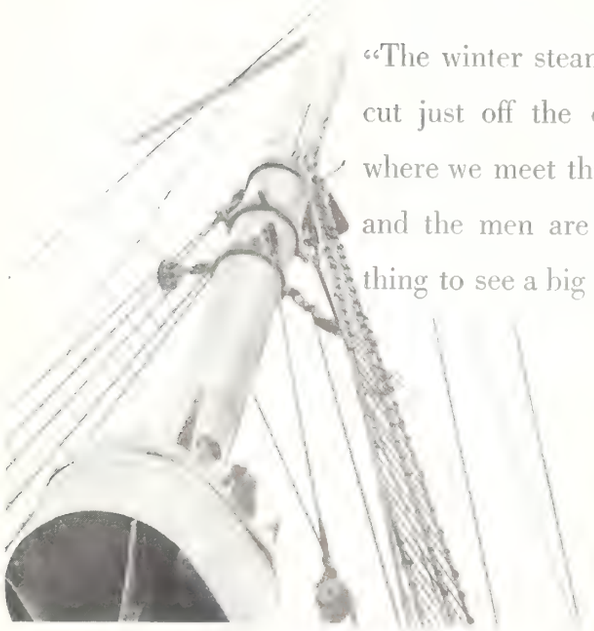


Captain Ben Pine has sent his vessels to the fishing grounds for 18 years. In 1930 he raised the fame of Gloucester men and Gloucester ships even higher by racing and defeating the famous Nova Scotian schooner "Blue Nose" with his own trim schooner, the "Gertrude L. Thebaud".



"We Gloucester fishermen have been written about a-plenty . . . by Kipling, Lincoln, Conley and a great many others. But there is one side of our working lives that hasn't been told . . . and that brings us closer to transatlantic liners than most people would think.

"The winter steamship lanes from Europe to New York cut just off the edge or "Tail" of the Bank. That's where we meet them. And I tell you when we're fishing and the men are scattered in dories, it means something to see a big ship come up over the horizon. They



CUNARD LINE

MAURETANIA... *The White Cruise Queen* will make five 13-day Sea-Breeze vacation cruises over an itinerary no other ship has equalled: Trinidad, La Guaira, Curacao, Panama, Havana. *From New York July 7 & 21... Aug. 4 & 20... Sept. 8.*

FRANCONIA... famous world-cruising line will make three Sea-Breeze vacation cruises t Saguenay River, Quebec, Newfoundland, an Bermuda. Two weeks. Calls at Boston second day *From New York July 28 ... Aug. 11 ... Aug. 25*

• **For 11 successive years Cunard and associate**

THE BANK"

come fast; and to them we're just dots on the ocean. We see their smoke from afar... their stacks loom up. And right then there's a feeling of relief and of friendliness, too, if we can make out with the glasses the black-and-red funnels of Cunard. We know that there are two lookouts in that crow's-nest . . . one in the bow, too . . . officers on the bridge with their ears alert for the lookout's call, while their own eyes scan the sea.

"A Cunarder will always pass well to the south'ard of us. We have come to expect that . . . because it's a rule of good navigation laid down by Cunard officers when they charted the first steamship lanes on the seas. On days of bitter cold when rigging and lines are sheathed with ice, we may feel something of human envy for all this light and warmth and gayety steaming swiftly by. But we have another feeling, too . . . a seaman's admiration for a smart ship smartly handled."





On the bridge of every Cunarder, three officers are on watch at all times . . . with four apprentices to assist them, and a quartermaster at the wheel. All navigating officers hold Master's Certificates and are officially qualified to take command.

Center: Captain Pine's schooner, "Gertrude L. Thebaud", in a thrilling moment of her race with the "Blue Nose"—close-hauled on port tack, rounding buoy.

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Mountain View House

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HORSE SHOW

The Atlantic City Horse Show is being held this year from May 16 through the 19. Only two years old, this show has established an enviable reputation with both exhibitors and the public alike. Aside from the brilliance of the show itself, Horse Show Week is a gala time socially, with luncheons for exhibitors every day, dinners at home and at the hotels in the evening, followed by box parties at the show and finally the Horse Show Ball on Friday night and the supper dance Saturday after the close of the show. The spectator is favored at this show because of the especial adaptability of the auditorium to an affair of this size. Held as it is in the main hall of the auditorium, the on-looker gets an unobstructed view of everything that goes on. In anticipation of well-filled classes in the harness division, several new classes are being added this year. A favorite event is the exhibition of six horse hitches. One does not need to be a dyed-in-the-wool sportsman to get a thrill out of seeing six horses in the ring at the same time. The military will be very much in the picture since special classes for teams of officers from the National Guard and Reserve Units are a part of the program. In other words, this year's show will be better than ever.

VIRGINIA BEACH

Both the spirit and the flesh are catered to during May at Virginia Beach, Virginia, for the Princess Anne Garden Club is presenting a Rose Show on the 10 and 11 of May in the sunken gardens of the Cavalier Hotel, and May 15 sees the opening of the Cavalier Beach Club. Ramblers are in blossom now in Virginia, as are the spring-flowering shrubs, the Forsythia, Bridal Wreath, Quinces, Viburnums. Also the Iris, English Daisies, Forget-me-nots, Pansies, Jonquils, Lilacs, Dogwood, and wild Cherry trees. To return to the question of bodily comfort, you'll like the Beach Club, with its attractive cabañas, buffet, dancing and all that goes with this smart club.

KENTUCKY DERBY

We can't think of a more thrilling spectacle than the famous Kentucky Derby that will be held this year on Saturday, May 5, at historic Churchill Downs in Louisville, Kentucky. Thousands upon thousands of people travel by every possible route to view this great sporting event. There is an air of anticipation prevalent from the time the army of visitors first arrives in Louisville until the Derby horses are thundering down the stretch to the finish of the great classic. The great names of Zev, Reigh Count, Gallant Fox and many other famous Derby winners have made the Kentucky Derby the "day of days" for racing enthusiasts. Remember Derby Day—Saturday, May 5!

JUST TO KEEP POSTED

DAVIS CUP TENNIS: Wilmington Country Club, Wilmington, Delaware: United States versus Canada, May 24, 25 and 26.

DOG SHOW: Del Monte, California: Del Monte Dog Show, May 27.

NEW JERSEY

Atlantic City



Chalfonte-Haddon Hall

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De Witt Clinton. A Knott hotel. New, well appointed [illegible]

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[illegible] Pullman from New York City. State roads. All outdoor sports.

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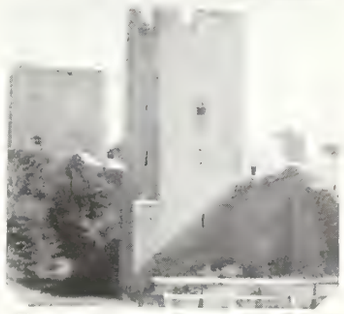
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For branch offices see Travelog on pages 12 and 13

HOUSE & GAR



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Almost next door to you there is a competent travel agent. Ask for a free, new booklet, whose cold facts tell glowingly of Hawaii. Or kindly write to*

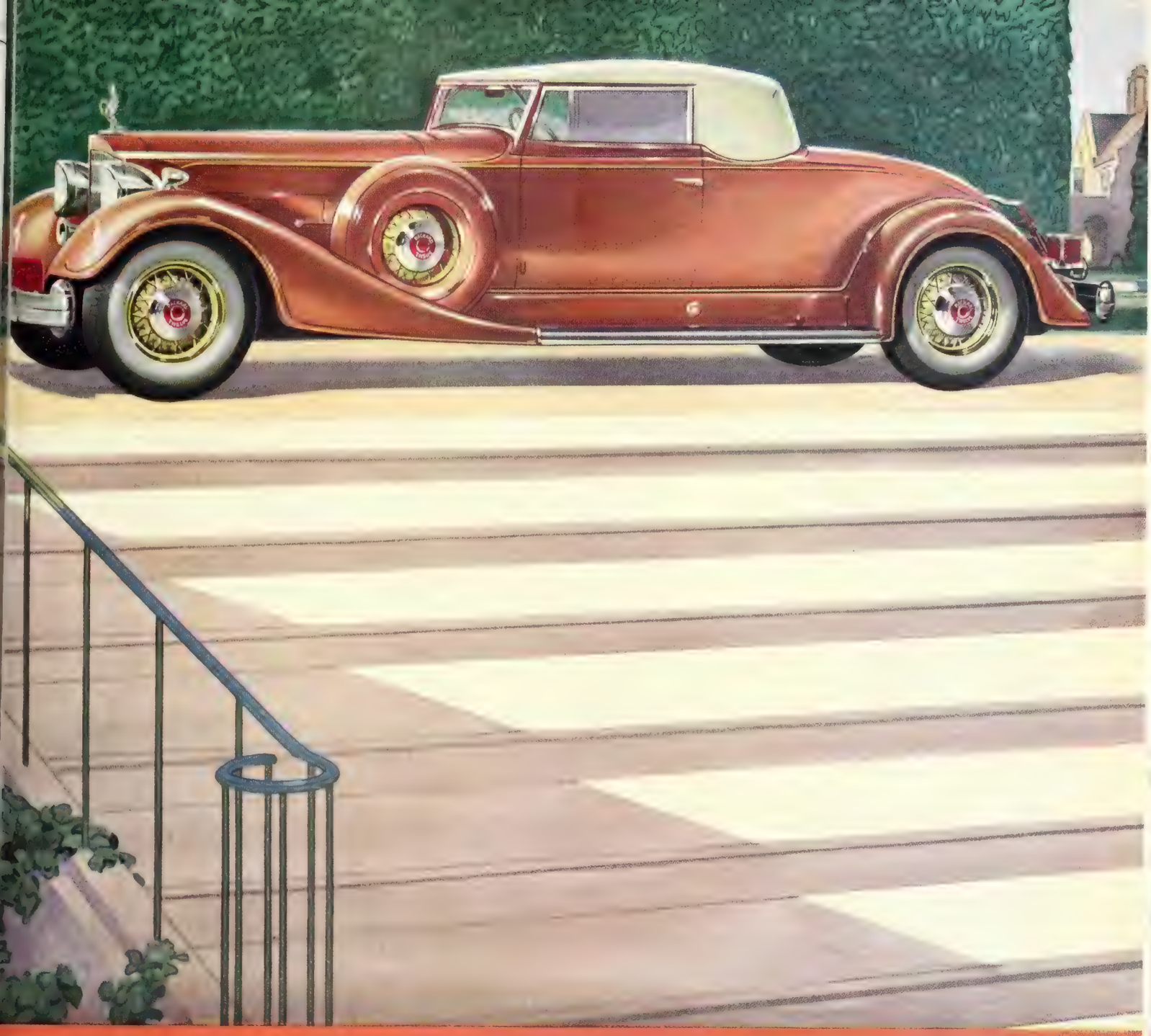




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Yes, you've guessed it. Monel Metal is intensely practical. Rust? Impossible! Chipping? Not even if you go for it with a hammer and chisel. Wearing out? Well, ask us in 1994. Perhaps by that time some of our sinks will be showing faint signs of giving up.

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Monel Metal

This Monel ensemble is built around a "Smartline" Cabinet Sink, with double bowl, one of 57 handsome models. At right, "Magic Chef" Gas Range with Monel Metal top, burner tray and broiler pan grid. At left, movable cabinet with Monel surface. And in front, the "Smartline" Table, designed by Ray Patten

* * *

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Shopping





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The intriguing little device above is a kind of miniature laundry for your shorts, sox and hankies. It takes up only 20½ by 12⅜ inches of wall space yet holds all necessary washing accessories on its lower shelf, contains a commodious pull-out rack for drying and has a place underneath for a towel to keep those hands he loves to touch from chapping. The frame is wood painted yellow with green trim. Price, $2.25. The bottle pictured contains a grand new cleanser for lingerie. $1. Lewis & Conger, 6th Avenue at 45th St., N. Y.



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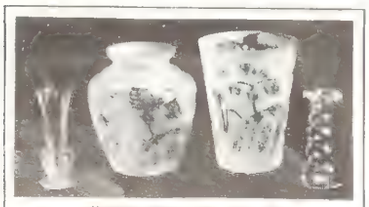


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[illegible] natural appearance [illegible] the bars and add charm to [illegible] placed. Also may be had [illegible] woods and blackened.

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Reads [illegible]

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[illegible] $1.00 pr.
4987 [illegible] vase with the [illegible] and in relief with [illegible] $2.00 ea.
[illegible] $4.50 ea.
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5020 [illegible] $1.00 pr.
[illegible] $1.75 pr.

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E wallpapers, above. Reading from o bottom: a gay plaid in sunny v or blue or red on white for bed- or breakfast nook; a terribly t feather pattern for your Mod- Classic living room—in blue or and white, or green and gold; v daisies on white paper for rticularly inviting dining room or chamber. Plaid, 95c a roll; feath- $1.05; yellow flowers, 90c—also in and rose or yellow with white rs at $1.05. A. H. Jacobs, West Street, New York

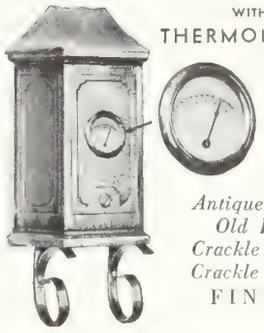
BETTER be prepared for the housewarming with plenty of smart party clothes like those above, which are among the newest and cleverest of the summer crop. The little "canoe" in the foreground will make the festivities smooth sailing when manned by a crew of tasty crackers. It's made of shiny chromium and stands when in dry dock on little wooden feet. Hors d'œuvres are a more attractive lot when served in the trim little tray behind. As a matter of fact, the latter has a number of talents. For instance—when its four glass dishes are removed one finds a layer of cork underneath that's a grand basis for cocktail glasses. The outer frame of this amazing dual-personality is chromium; the handles are of wood. Cracker dish, $3.50. Hors d'œuvres tray, $6. Grace Kaufman, 180 E. 79 St., New York



AT THIS time of the year the wise bride acquires a supply of summery, informal table linens—unless the wedding trip is to extend itself into a round the world cruise and so into the fall. A luncheon set like that above will seem especially attractive during the dog-days after you get back from Niagara Falls. Those bold stripes are in red, blue or green on white. Besides a runner, there are place mats and napkins for 8 people. $5.75. Maison de Linge, 844 Madison Avenue, New York.

Class dismissed. If you've studied these lessons faithfully and well, you may live happily ever after. Gifts for the bride on the next page.

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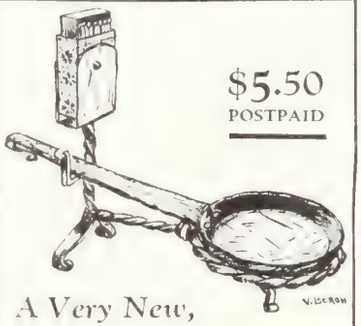


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THE A[illegible] 15 East 40th St., New York

ON THIS page it is hoped the sorely tried friends of the bride and groom will find the wedding gift they have been panting after. Just for sweet tradition's sake let's start off with the two new and unusually attractive pottery versions of that classic offering on such occasions—the vase—illustrated at the right. Especially exciting is the black, glazed number in the foreground—wreathed with white flowers. A pair of these would be stunning on a mantel in a Modern-Classic room. $8.50. The other design is white, with fluting about the sides marked by narrow, vertical bands in turquoise. The price is $10. Carbone, Inc., 385 Madison Avenue, New York





A REALLY princely gift would be a set of three crystal ash-trays and matching cigarette box at the left, a truly noble gesture—if you're looking for one—toward a lost love and victorious rival. The crystal is beautifully lustrous and heavy, and each piece is decorated with only a simple bevelled edge cut by hand. The ash trays which are in three sizes are priced at $3.50, $5.50 and $7.50. The cigarette box is $8.50. Monograms will be put at 25c for each piece. Alfred Orr, 395 Madison Avenue, New York

A METAL variation of the smoker's gift is illustrated at the right—a smoking tray of polished chromium with white, composition handles. Firmly attached to this large tray are a cigarette box and one small round ash-tray upon which five other matching, detached trays repose till served to the guests. The cigarette box is reminiscent both in shape and size of a subway kiosk, so that filled it insures the party against a tobacco famine—well at least for half an hour or so. The whole thing seems to be a painless version of that good old-fashioned idea about having a place for everything and everything in its place. $15. Rena Rosenthal, 485 Madison Avenue, New York

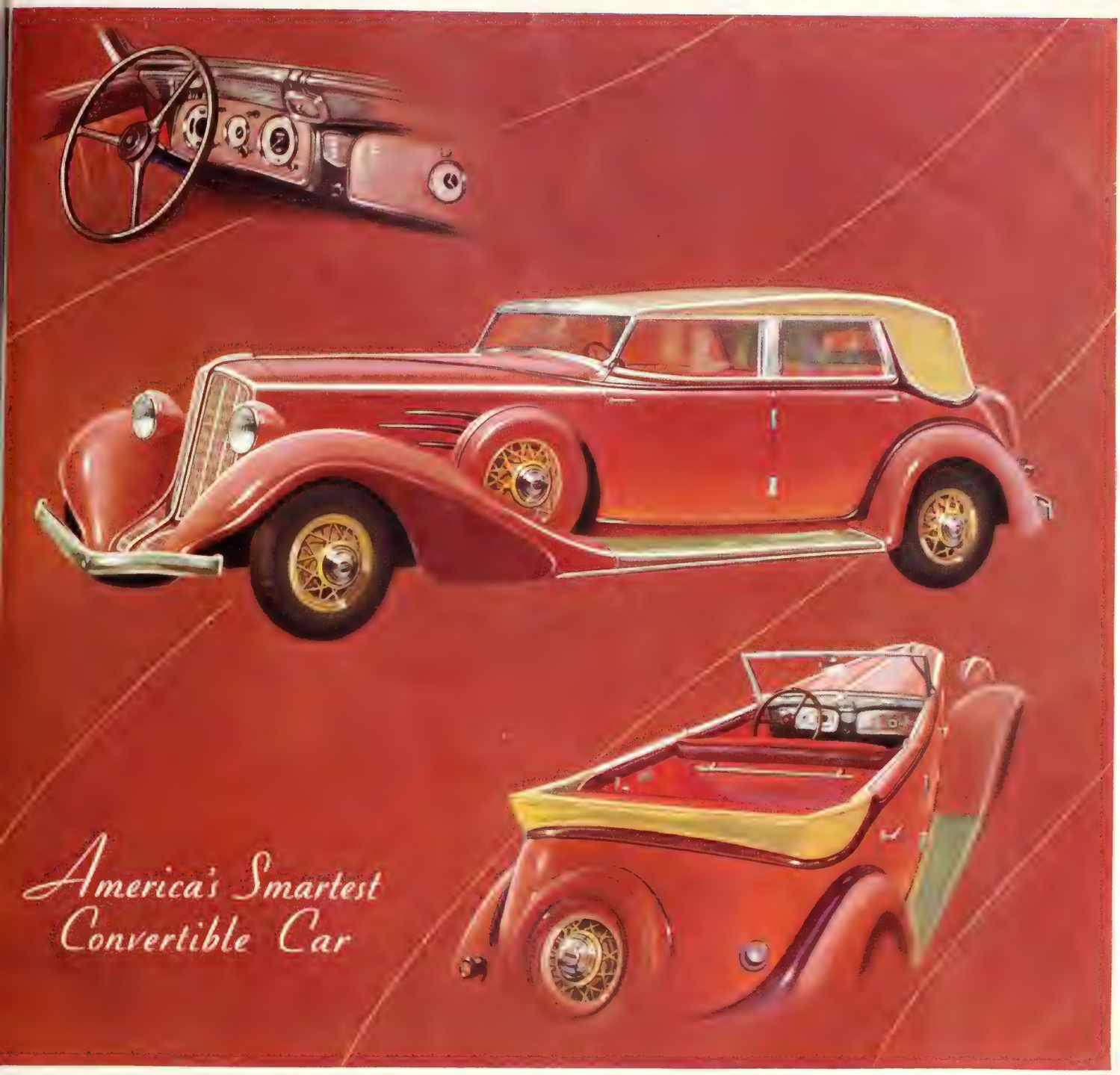




WITH gray just about the smartest color in decoration this season and plaids enjoying their greatest popularity since Bobby Burns was a boy, you can't go wrong on the pair at left. Wastebasket and portfolio are covered in fine, tough grain cowhide dyed pale slate gray. Hand-tooled in a combination of gold and silver. Also to be had in yellow, white, robin's-egg blue, peach, rust, beige, green, brown and black—in case she's let you in on her decorating scheme. $15 for the set. Laura L. Linder, 49 East 21st Street, New York

FOR the smaller gift to someone you don't have to give anything to but want to—the guest towels at the right are a neat idea. If she likes horses or is going to live in the country she'll love the pale green one with the chummy-looking brown and white nags at the bottom. And of course everyone likes penguins—men in particular. They—the penguins—are done here in black and white with notes of red, and stand on a white iceberg at the bottom of a pale yellow towel. Both are of fine quality linen, the decoration appliquéd by hand. Each design is priced at $2. Bournefield, 2 East 57th Street, New York





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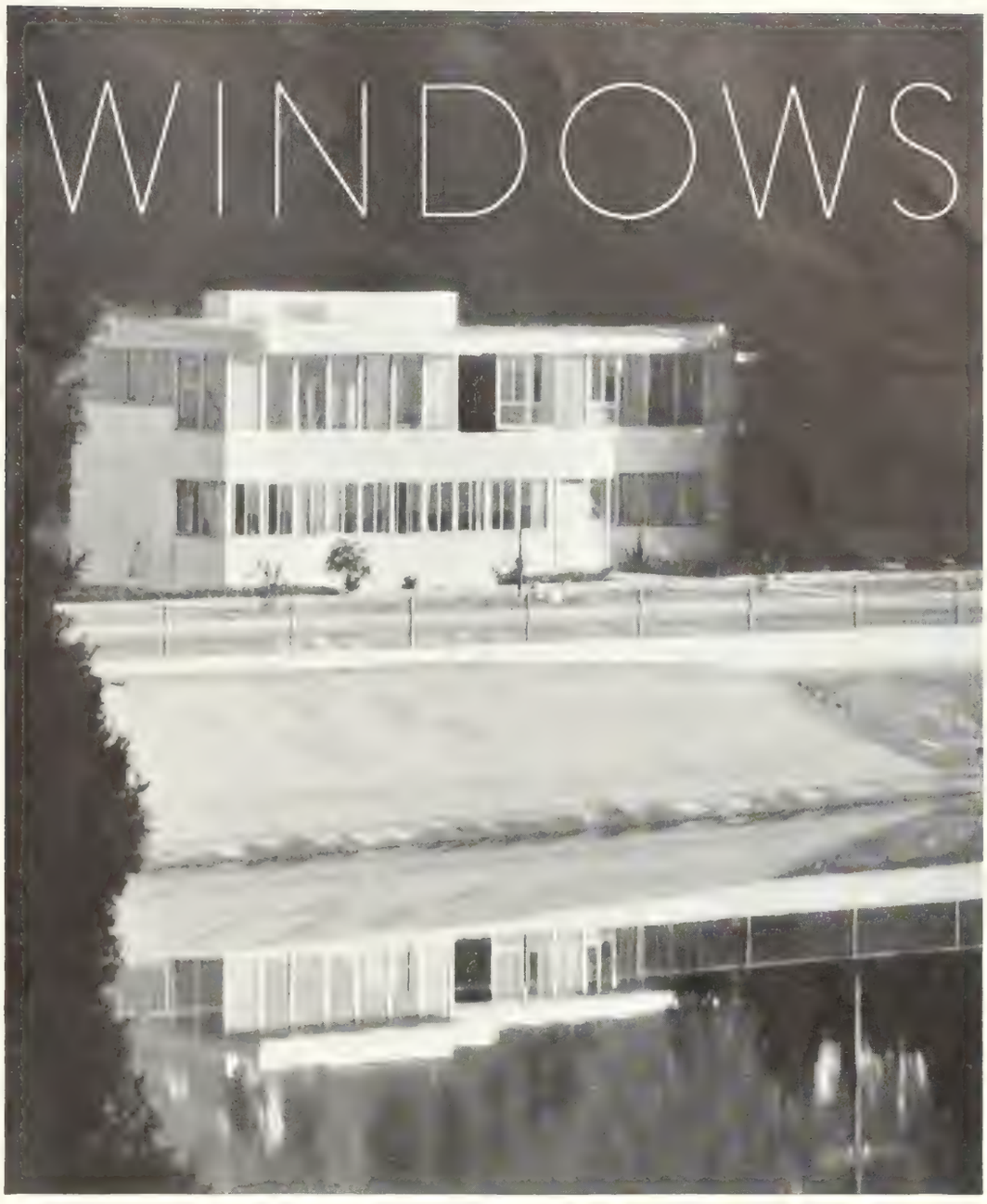
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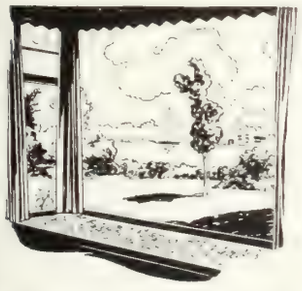
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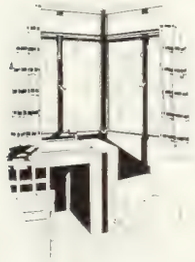
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The Ever-popular Foxterrier

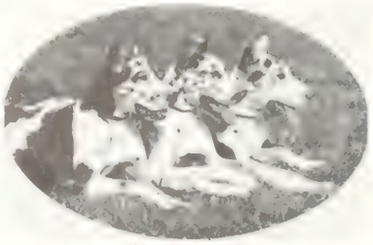
One [illegible] Scottish [illegible] (he's an ashes) whose skill in the treating of canine infirmities was equalled only by his insight into the racial characters of his varied patients. I always think of him as he was that day when, straightening after a grim half-hour of work which gave continued life to a Wire mangled by a motor car, he drew a long breath and said,

"Mon, ye know the Foxterrier is a mere dog breed nae longer—he's an institootion."

There's a deal of truth in that observation, and so far as an unbiased commentator can see, its verity will continue for decades to come. It is undoubtedly [illegible] abounding appeal of the Foxterrier should ever lose his widespread popularity. I might almost be so extravagant as to say that he is all things to all men—and to all women and children, for the matter of that.

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(Continued on page [illegible])



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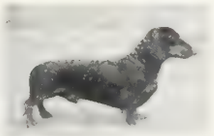


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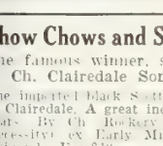
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The Ever-popular Foxterrier

(CONTINUED FROM PAGE 26)

anything that any dog can be taught, and he is one of the best companions in the world.

There are really two strains of this dog: the Smooth-coated and the rough-coated or Wire. So well and sharply defined are they that we are apt to think of them as distinct breeds, forgetting the fact that they sprang from the same original stock not so very many years ago. They came about, of course, through some puppies being born with longer coats and some with shorter. Subsequently, by careful selective breeding, these served as the respective founders of the two types. Today, of course, both smooths and wires are soundly established.

Of the two, the Wire has been the more popular in recent years, perhaps because of his more rugged and quizzical appearance which catches the public fancy instantly. The Smooth-coated dog, though, has always had his staunch supporters and there are signs indicating that he is now on the road back to the wide-spread recognition which was his a generation or so ago. One of his distinct advantages is his freedom from the necessity of periodical plucking and trimming which is part of every well-kept Wire's life. The Smooth is always sleek and well groomed if his coat is given a reasonable amount of the correct attention.

(Continued on page 28)

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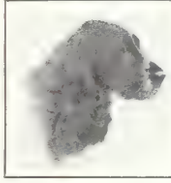
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The Ever-popular Foxterrier

CONTINUED FROM PAGE 27

Quite frankly, the choice between these two Foxterrier types is purely a matter of individual preference. You can't go wrong, either way, provided you patronize a breeder who sells typical well-bred dogs. And speaking of typical specimens, I know no dog which is better standardized than the Foxterrier. He has received such skillful attention on such a large scale that today he breeds amazingly true to type. The frequency with which he tops the Terrier group at leading dog shows is proof positive of his high level of merit in soundness, breed points, for in Terrier judging strong emphasis is laid on correct type and the intelligence which goes with it.

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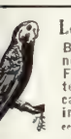
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THERE is much to be said in favor of the well-staged outdoor show, especially from the spectators' standpoint. For one thing, the setting is almost invariably picturesque and, with pleasant weather, a worthwhile experience just in itself. The confined, more or less stuffy atmosphere of the indoor show is absent and the dogs seem to react to the greater space and freedom quite as favorably as do the spectators. Luncheon under one of the big tents gives a sort of picnic tone to the whole affair and helps to make the day a still more memorable event. Finally, because the contesting dogs are more natural under open-air conditions with their greater quiet, you have a much better chance to study them and learn the true characteristics of their respective breeds.

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Contents for May, 1934

HOUSE & GARDEN

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Decoration

SUMMER SETTING LAUGHS AT WIND AND RAIN 34
WINDOWS THAT BLOOM IN THE SPRING, Margaret McElroy 35
FIVE ROOMS FOR SPRING, 1934
PLUMS AND BEIGE FOR THE LIVING ROOM 42
RED ACCENTS IN A COOL GREEN LIBRARY 43
THE ENGLISH MANNER FOR COUNTRY DINING 44
A BEDROOM TO CAPTURE MORNING SUNSHINE 45
SERENE TONES MAKE AN EFFECTIVE BEDROOM 46
OPEN LETTERS TO THE FAMILY, Max Klein 48
MAKING SPACE FOR MODERN LIVING, Martha Delano 50
NEW LIGHT ON LAMPS 52
BY SEA 60
BY LAND 61
MODERN DESIGN BECOMES CONTEMPORARY AMERICAN 71

Gardening

A SWEDISH GARDEN THAT OVERLOOKS THE KATTEGAT 38
NATURE'S ROCK GARDEN IN NEW ENGLAND 40
FRESH VIEWPOINTS ON WATERLILIES, Helen Van Pelt Wilson 62
AMONG THE NEW DAFFODILS 64
LOOKING FORWARD TO SILENES, Louise Beebe Wilder 65
THE FIRE-BORN CASCADES, Ira N. Gabrielson 66
LITTLE GARDENS OF OLD CHARLESTON, Loutrel W. Briggs 72
TIMELY GARDENING HINTS 76

Architecture

GUIDE TO HEATING PLANT EFFICIENCY, Julius Gregory 54
AN HISTORIC HOUSE REGAINS ITS YOUTH 55
A NEW RESIDENTIAL DEVELOPMENT 68
SET BETWEEN SEA AND COUNTRY 69
WITH A DOWN-EAST HARBOR IN VIEW 70

General Features

COVER DESIGN BY PIERRE BRISSAUD
THE BULLETIN BOARD 33
THE BRIDE IS IN THE KITCHEN, June Platt 58

RICHARDSON WRIGHT, EDITOR · ROBERT STELL LEMMON, MANAGING EDITOR
MARGARET McELROY, ASSOCIATE EDITOR · JULIUS GREGORY, CONSULTANT

VOLUME LXV, NUMBER FIVE. TITLE HOUSE & GARDEN REGISTERED IN U. S. PATENT OFFICE. PUBLISHED MONTHLY BY THE CONDÉ NAST PUBLICATIONS, INC., GREENWICH, CONN. CONDÉ NAST, PRESIDENT; FRANCIS L. WURZBURG, VICE-PRESIDENT; W. E. BECKERLE, TREASURER; M. E. MOORE, SECRETARY; FRANK F. SOULE, BUSINESS MANAGER. EXECUTIVE AND PUBLISHING OFFICES, GREENWICH, CONN. EDITORIAL OFFICE, GRAYBAR BLDG., LEXINGTON AT 43RD, NEW YORK, N. Y. EUROPEAN OFFICES, 1 NEW BOND STREET, LONDON, W. 1; 65 AVENUE DES CHAMPS-ÉLYSÉES, PARIS. PRINTED IN THE U. S. A. BY THE CONDÉ NAST PRESS. SUBSCRIPTIONS, $3.00 A YEAR IN THE UNITED STATES, PORTO RICO, HAWAII AND PHILIPPINES; $4.75 IN CANADA; $5.75 IN FOREIGN COUNTRIES. SINGLE COPIES, 35 CENTS

WHAT'S WHAT IN HOUSE & GARDEN



▫ House & Garden derives its greatest joy in life from being of definite, practical value to its readers. We are constantly searching for ways to enlarge our services. The result of our best efforts so far, we believe, is shown in the full color pages of this issue. Here are five rooms built under our supervision. The exact furnishings and decorations used are available all over the country and eleven leading stores in key cities are showing the exact rooms and duplicating their furnishings. If you admire the photographs, go to one of the stores listed on page 41 and see the real thing



▪ The fancy little embroidered towels no one ever dared use are being banished today from the bathroom by husky, usable types that are even better looking. Well designed monograms, mainly of the modern type, show which towel is for which member of the family. A complete, profusely illustrated, report on this new trend is given on pages 48 and 49



▪ To show that summer fabric time is upon us again, our roving artist has caught a little salesperson in the act of being all wound up in this sort of yard-goods. On pages 60 and 61 we present our favorites from among the new materials for decoration. Nautical patterns will be very much in evidence, by the way



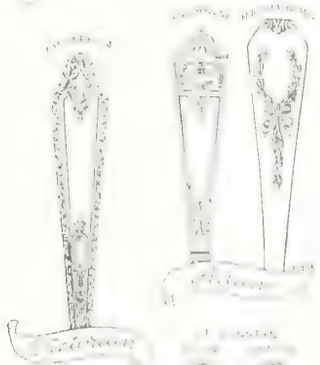
▪ Now is the time to begin thinking of what you are going to give dear Alice when she goes off the family budget next month. Our wedding gift division prides itself on its original suggestions so look carefully over pages 74 and 75 before deciding upon a list of wish lays



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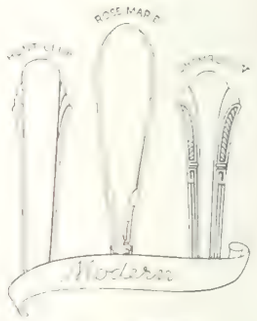
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THE BULLETIN BOARD

THIS MONTH OF MAY. We have been looking into May and discover that of all the months in the year none stings so many poets into ecstatic utterance as this. It is then the nightingale and cuckoo begin to sing and lovers, who always use some subterfuge for going off by themselves, insist that they must fare forth into fields and gardens to hear these birds warbling. Or they suddenly develop a passion for Flora and must go out and pick flowers. Indeed "picking flowers" was the 13th Century term for making love in a meadow. All of which accounts for the fact that a large majority of English and French poems start with the line: "It was the merry month of May."

RUGS FROM RUSSIA. Before we have it a lively interest in all that is Russian will be upon us. Some people may not be deeply interested in their sociological experiments, but more people this year will be discovering the beauties and unusual scenery of Russia by visiting that country. We hope they will discover two of Russia's most interesting products—the wines of Crimea and the rugs from Turkestan and the Caucasus.

The Tokay, Riesling and Champagne of the Crimea are not to be neglected. And after one has enjoyed them sufficiently he can try pronouncing the names of the rugs—which are a sweet music in themselves. From the Caucasus come Armenian (Kuba, Shirvan); Kabistan (Shirvan, Kuba, Baku, Daghestan); Kazak, Gandgea; Georgian Kazak; Soumak-Kashmir; Karabagh. The representative Turkestan rugs are: Bokhara; Black or Pendi-Bokhara; Khachli-Bokhara; Saddle-bag Bokhara; Yomut; Afghan-Kerki (Khiva-Bokhara) Samarkand (Mongol group); Beshir.

SENTIMENT FOR GARDENERS. Sometimes gardeners get so engrossed killing bugs and pulling weeds that you might think the be-all and end-all of this divine sport was a minor form of murder and that the more hatred a gardener has for such annoyances, the better gardener he is. When such destruction clouds your vision, repeat to yourself this sentence from Zorcaster: "I am here upon this earth to reclaim the earth, to turn deserts into a Paradise, a Paradise most suitable unto God and His associates to dwell therein."

A WREATH FOR PHILIP MILLER. This month we would lay a wreath—and garden clubs might do so, too, after looking into his life—to the memory of Philip Miller, curator of the Chelsea Physic Garden in London. Not only was he a lively director of that garden and helped introduce many American plants to England and write a learned garden dictionary that went through several editions, but in the year 1732 he sent to Georgia some packets of cotton seeds. These seeds were destined to be the parents of all the plants from which three-fourths of the world's cotton is grown today.

SPRING IN THE HOUSE. Decoration is ever on the march. Development may be so slow as to be almost imperceptible, but always some definite trend is in the making. Bright ideas crop up—a detail here, a new note there, until suddenly the complete picture bursts into view and you realize for the first time that a new mode has arrived. Take color, for instance. Here the news is of strong, vibrant effects—clear-cut, definite. Yellow is everywhere and you will see plenty of emerald green, brilliant red, and blues galore—strong blues—no wishy-washy shades. Dark wall colors—emerald and bottle green, slate blue, garnet, chocolate and gunmetal are smart with white and light-toned furniture. Among combinations, red and white is easily first; navy and white is charming for summer and nothing excels yellow and gray for Classic-modern schemes. One decorator, tired of whites and monotone effects, has decided to use Mexican colors in a country house. Why not?

FURNITURE TRENDS. Contemporary design and new interpretations of Neo-Classic styles dominate. This does not mean there are not countless reproductions of your favorite period, but the strongest influences are undoubtedly modern.

Contemporary furniture is distinctly more livable, even tubular metal looking human, due to softer fabrics and gayer colors. Classic-modern—that offspring of Regency, Directoire and Biedermeier periods—shows greater simplicity, with slenderer lines and much painted and enameled finish mixed with natural woods. Most interesting is Chinese-modern, a dramatic combination of modern simplicity and Oriental details.

Nowhere is the new spirit more emphatically expressed than in upholstery. Here even the makers of traditional furniture have allowed themselves considerable liberty, and it is no breach of taste to cover a Chippendale sofa with what looks like glorified Turkish towelling. Rough surfaced materials are everywhere and there is also lots of leather.

Summer furniture also goes in for dark colors. You will see much dark brown rattan combined with coral or chartreuse upholstery, navy and white, and white combined with brilliant red.

WALLS AND CURTAINS. Headlights on the wall papers are patterns with dark grounds. Designs generally are larger, plaids bigger and bolder. Stripes have returned, fine hair-line stripes as well as wide stripes. Highlights in combinations are red and white, brown and white, yellow with gray, and white and gold.

Chintzes and linens have a distinct tang of the sea and you can take an ocean trip sitting comfortably in your own living room. Sea gulls wing their way over blue waves, while ropes, cables, hawsers and anchors suggest dog watches and all that sort of thing. Designs and colors are crisp, clear-cut, extremely modern in feeling. Floral patterns are larger, more definite and there are some charming ribbon and lace designs.

CHARLESTON AS A GARDEN CENTER. Those who visit Charleston each spring to see the breath-taking garden displays may not realize that this city has been bearing a noble garden heritage for a long time.

Before the Revolution, Charleston was second only to Philadelphia in garden and botanic activities. Early in its history settlers from the West Indies brought in tropical and sub-tropical plants and the great gardens that sprang up around the town were veritable botanical collections of both native and foreign flora, Charles Drayton's estate and William Williamson's being among the best known. Down on Charleston Neck, James Gibbs had his greenhouse. On the outskirts, André Michaux, the famous French botanist, established one of his collection nurseries. Charleston Botanical Society started its garden in 1805; at one time M. Noisette, remembered in the Noisette Rose, was in charge of it. In 1807 Charles Drayton was publishing his *The Carolinian Florist*, and the distinguished scientist, J. L. E. W. Shecut, his *Flora Carolinensis*.

Here also dwelt such flower students as Martha Daniel Logan, Mary Lamboll, Henry Laurens, John Watson and Alexander Garden. Even as late as 1828, a Charlestonian, Joel R. Poinsette, was honored when the scarlet-leafed plant of Mexico came to be named.

SENSE OF PROPERTY. One of the greatest experiences that can come to any man is owning his own home. The sense of possession and the security it imports gives him a standing both in his own eyes and in the eyes of the community. This was aptly expressed by the Irishman, who boasted, "Now that I own a pig and a cow, everyone bids me 'Good morning!'"

BREAKFAST MANNERS. Every now and then in these august pages we display set-ups for breakfast. Breakfast trays dainty enough to allure an appetite into the most jaded débutante. Family breakfast tables set with china and linen and silver that, if peace and harmony at breakfast depended on such material things, could each create and maintain them. Then there are hunt breakfasts, where food is kept warm in covered silver dishes and men and women with voracious appetites are supposed to troop in and be awfully jolly. And sometimes we show—but why continue to specify the grades and circumstances? To the average untamed male this meal is one to enjoy alone and without conversation. Perhaps the most difficult situation brides and grooms have to face is breakfast. Cheer up! The first seven years of breakfasts are the hardest.

RABBIT WARRENS. New York City has just been counting its tenements. This glowing metropolis has 67,000 of them. Some are sufficiently well built to warrant building them over, and perhaps a higher grade of people could be persuaded to live in them. The majority might just as well be torn down and burnt up for they are unlivable rabbit warrens. Maybe even rabbits wouldn't deign to live in them. . . . When, oh when, will our cities realize that the slums must go?

FATHER'S LAST CHANCE. That phrase, "the merry month of May," we spoke about at the head of this page was probably coined by expectant brides. May is the month they are buying trousseaux, in preparation for June weddings. It is a merry month for them but a sad one for fathers. However, it also offers a promise of relief to parents. They can hope, at least, that after this month is done someone else will take over the honor of paying the bills.



EMPIRE EXCHANGE, DECORATORS

This summer setting laughs at wind and rain



THEDLOW, DECORATORS WILLIAM M. PHILLIPS

Windows that bloom in the spring · By Margaret McElroy

WHAT with dress fabrics making our gayest summer curtains; with new window treatments of rubber, paper, wood, rope, wire and aluminum; with phonograph records used as valances, the spring curtain mode is certainly nothing if not versatile. But how invigorating these new developments are; what opportunities they have to offer for exciting window effects.

For even if you plan very little in the way of spring decorating, you will surely want to do something about the windows. Change the curtains if you do nothing else. A new window treatment means a fresh new room—the entire aspect of the room changed from sleek winter comfort to the cool airiness of summer.

Brimful of new ideas, the summer window opposite illustrates a dramatic use of several of these new materials. In the first place the entire group is waterproof. The screen doors made of chair caning are finished in olive green waterproof paint; curtains of thin creamy-white raincoat rubber are outlined by a valance made of thin micarta discs—the material used in phonograph records—in this case olive green to tone with the doors and the horsechestnut design of the wall paper. Nor will summer showers have any effect on the micarta chairs that look for all the world like milk-white glass, the table made of a glass apothecary jar with the top turned upside down to form a vase, the floor of shiny black rubber. This brilliant decorative scheme was designed by Kelly-Scoville, Empire Exchange, Inc., using wall paper by Katzenbach & Warren.

PACKED with new ideas, the window treatment opposite is as practical as it is smart. Curtains, valance, furniture and floor are waterproof. Designed by Kelly-Scoville, Empire Exchange, Inc. Above is shown a flower-filled summer window in River House, decorated by Thedlow. Further descriptions of these rooms appear in the text above

As cotton is king this summer, you will find a host of ideas for summer curtains in the new cotton dress materials. Added to the old standbys there are seersucker, printed piqué, cotton net in big plaid and coin dot patterns, glorified Turkish toweling, humpy tweed weaves of all kinds, dotted handkerchief linen, suiting cottons and corded cotton glorified in bright stripes. In the strictly decorative materials, look at the new chintzes and linens illustrated on pages 60 and 61 for flowery effects and for the new nautical designs that have jumped into such immediate favor. Then there is mattress ticking, a host of interesting rough-textured weaves, chintz printed to look like candlewick, sheer cellophane that hangs in sparkling folds, rayon voiles and any amount of smart celanese patterns.

In the matter of design, simple tailored curtains have taken the place of the elaborate drapery and swag effects we have used so long. If there is a view, don't clutter up your window with glass curtains; overhangings and the good old Venetian blind are sufficient. Or you might have a plant-filled window such as is shown above in the New York apartment of Mrs. William C. Esty decorated by Thedlow. This wide bay overhanging the East River is fitted with white flower boxes in Chippendale design filled with flowering plants that show various tones of reds and pinks. Here the curtains are of white damask over red Venetian blinds. On the following pages you will find more new suggestions for curtains and summer windows, for country houses and cottages as well as for the apartment in town.





MARTIN BRUEHL



Cool effect without benefit of curtains

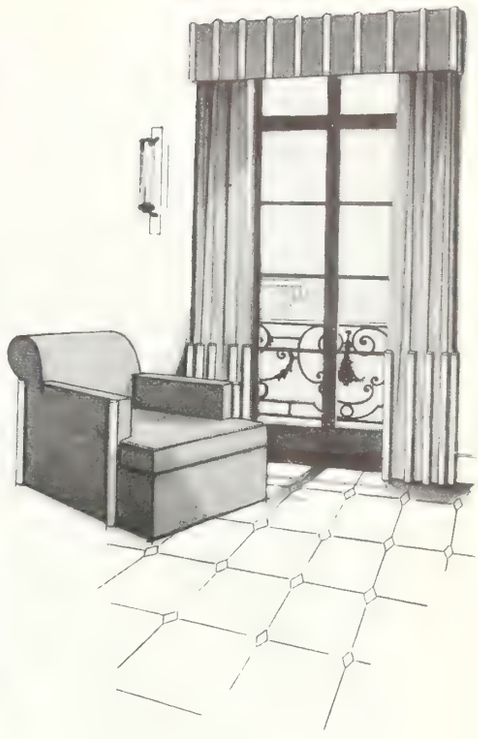
SUMMER windows can be entirely practical, charming and cool-looking without the conventional curtain treatment of window shade, glass curtain and over-hangings. On this page are three decorative ideas without benefit of curtains. Above. This delightful window treatment—a cool combination of white Venetian blinds and a flat, tailored valance of white glazed chintz used in place of flapping curtains—is in Mrs. John Cross' New York City apartment. The slip covers are in crisp green, white and yellow chintz. Diane Tate & Marian Hall were the decorators

INSIDE wooden shutters in the European manner and plant-filled shelves take the place of curtains in a decorative small window in Mrs. Hall McNeil's New York penthouse. The color scheme employed here is cool sage greens accented with touches of gold. Pierre Dutel was the decorator. The little sketch at the upper left shows an ornamental white wire valance used around a window frame in place of curtains in a green and white country house room. Emerald green ribbon threaded through the wire ends in stiff bows. It was designed by Harry C. Richardson

Tailored designs with matching slip covers

SLEEK, tailored designs and perfect harmony between curtains and slip covers are new decorating notes. Right. An effective curtain for a seashore window of coral duck lined with white. The coral slip cover is finished with white cotton rope. Keep cool and contented in town with the tailored curtains and slip cover at far right, of yellow glazed chintz made with cartridge pleats. Both designs by Macy's decorating department





BUTTON up your country curtains with bright red buttons and buttonholes as shown in the gay design below. The material can be crisp white piqué, linen or glazed chintz. The slip cover is also buttoned. Designed by Harry C. Richardson. Below, right. White cotton rope, the favorite trimming of the year, is attractive on navy blue glazed chintz tailored curtains and slip covers. A new design by Macy's decorating department





A Swedish garden that overlooks the Kattegat



THE TERRACE POOL



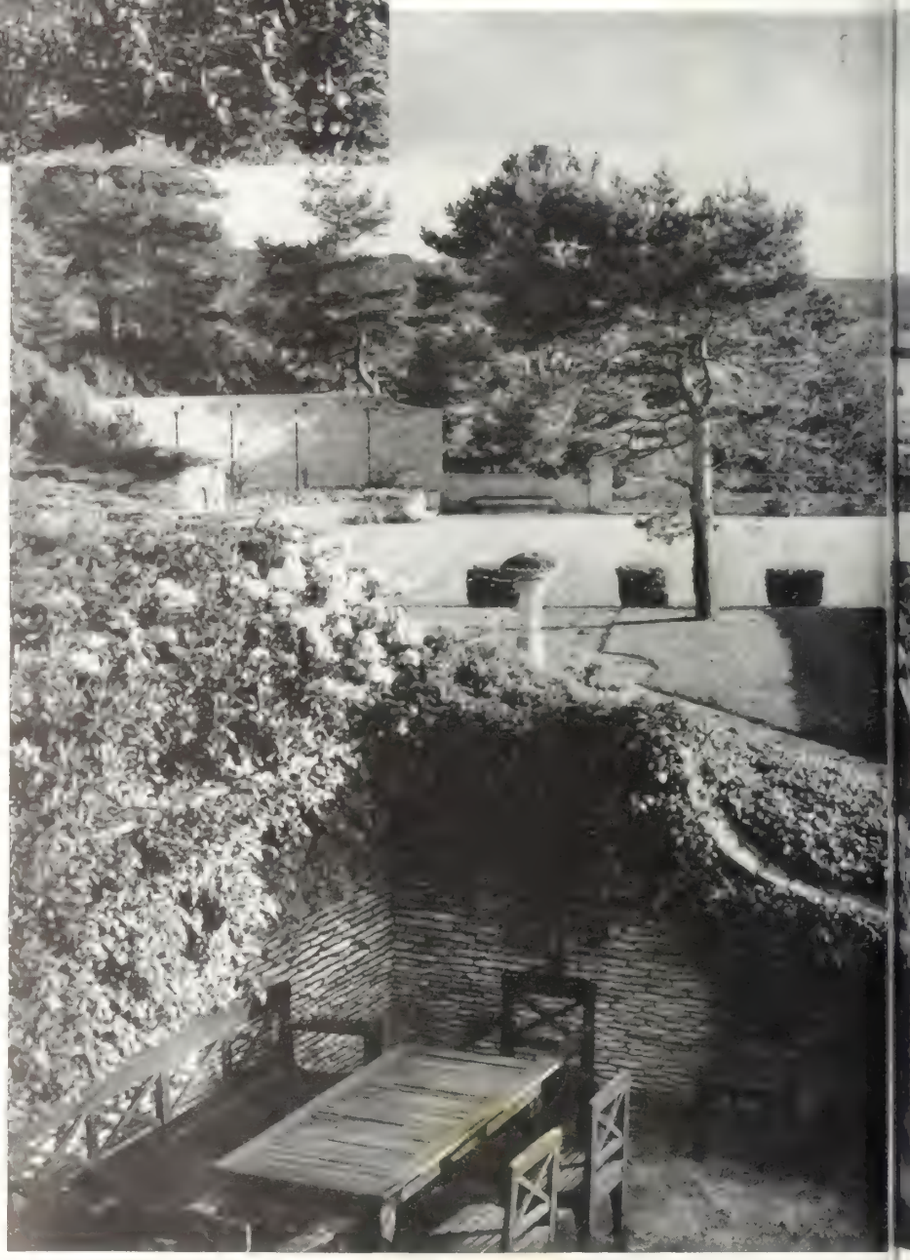
WALLS AND RHODODENDRONS



PLANTING ON THE H...

FOUR hundred years ago, when all of southern Sweden was under the sway of the Danish King, the town of Båstad on the Kattegat was a thriving port. But as the rich province of Skåne was ravaged again and again by the armies of Sweden and Denmark the importance of Båstad as a commercial port gradually waned.

In recent years Båstad has again taken her place in the sun, but this time as a watering place. Here every summer Sweden's septuagenarian King comes to play tennis and to superintend the national tournaments; here the Crown Prince plays golf on a beautiful



HILLTOP TERRACES

ourse in the hills, high above and verlooking the blue Kattegat.

Back in these same hills above the wn are villas surrounded by gardens hich are a profusion of color from pring to fall, because the Swedes con-der color of the greatest importance planning their gardens. Prominent mong these villas is the home of Ir. Eric Håakon-Petersson, designed y Karl Guettler, architect. Among is other enterprises Mr. Håakon-etersson is the owner of Sweden's rgest Carnation greenhouses, and ndscape architecture is his avocation. hese gardens are of his own design



STAIRWAY FROM THE HOUSE



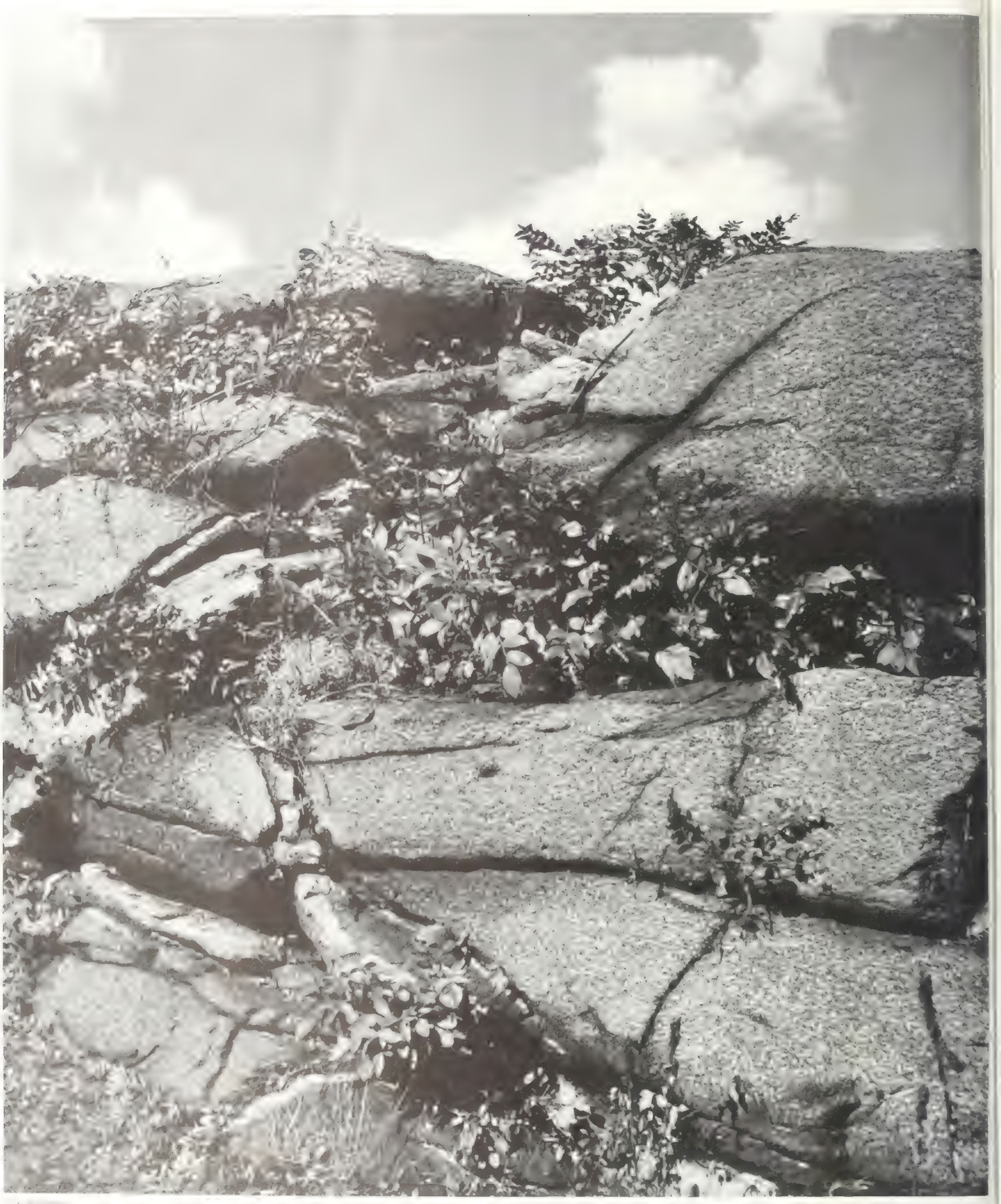
CARL SIEMAN



OVERLOOKING THE SEA

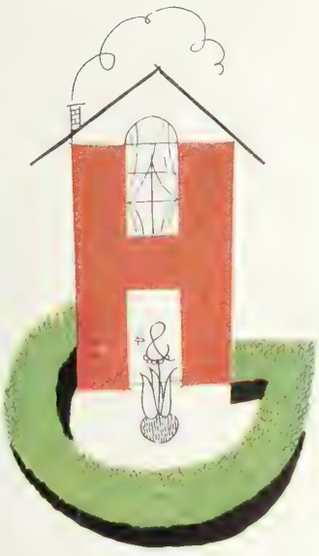


ONE OF THE POOL DETAILS



Nature's rock garden in New England

A BIT of Goldenrod and wild Aster, a touch of Sumach, Dewberry, Everlasting and Linum—such are the live ingredients of which the planting plan is made. Common, dishonored pests, perhaps, banished from every well ordered border in the land. And yet, how much of brightness they add to the strong, gray dignity of the ancient granite when spring and summer pass and autumn creeps across the hillside pastures!



House & Garden and Leading Stores throughout the United States co-operate in furnishing and decorating Five Rooms for Spring 1934. On the following pages you will find glimpses in color by Bruehl-Bourges of a Living Room, Dining Room, Library, and two Bedrooms. Each piece of furniture has been especially designed for these rooms, each accessory chosen to meet the taste of the woman who wishes her home to be charming—without exceeding a reasonable budget. These rooms, completely furnished and decorated, as shown, will be displayed exclusively in the stores listed at the right.

New York:
B. ALTMAN & CO.
Baltimore: Hochschild Kohn & Co.
Boston: Jordan Marsh Company
Chicago: Carson Pirie Scott & Co.
Cleveland: The Higbee Company
Dallas: Titche-Goettinger Co.
Detroit: The J. L. Hudson Company
Hartford: G. Fox & Company
Los Angeles: Barker Brothers
Pittsburgh: Joseph Horne Co.
St. Louis: Lammert Furniture Co.



BRUEHL-BOURGES PHOTOS

Plums and beige for the living room

THESE five rooms display various aspects of the 18th Century—the most livable of furniture eras—and the furniture inspired the architectural details of background. Fireside étagères gave the motif for living room window and door trim. Thus harmony of line was added to harmony of color



CONDÉ NAST ENGRAVINGS

Red accents in a cool green library

HERE classical furniture establishes a traditional atmosphere. Chinese Chippendale is combined with other adaptations from Georgian England. The serenity of green walls, floor and upholstery is enlivened by vermilion and blue in an occasional chair, books and the Chinese photo-mural



The English manner for country dining

This room might be in an English country house, where the dignity of period styles is mingled with comfortably informal pieces. Chinese lacquer chairs and cabinet are used with a mahogany table, and chintz covered wing chairs are associated with the tailored curtains in the sunny breakfast bay



A bedroom to capture morning sunshine

HE ideal bedroom is restful at night and cheerful in the orning. It avoids disturbing accents of color and line. So r this bedroom harmonizing quiet tones were selected, and e furniture, while distinguished and unusual, is not too sistent. 18th Century France furnished this inspiration



CONDE NAST ENGRAVINGS

Serene tones make an effective bedroom

DESIGNED either for guests or a daughter, this second bedroom is a combination of turquoise, peach and eggshell. Wall paper in pale blue and peach, curtains of peach, carpet plum gray, furniture blue and pale tan and a chair in eggshell conspire to make a room unusual and yet restful

SOURCES OF MERCHANDISE

In assembling the foregoing Five Rooms for Spring House & Garden and the participating stores listed on page 41 were assisted in their selections by the manufacturers that are mentioned on this page. The decorative schemes of the various rooms illustrated were selected by the House & Garden editorial staff assisted by Ruby Ross Wood, whose work has so often appeared in House & Garden. The architectural backgrounds for these rooms were designed by Bradley Delehanty, the architect of House & Garden's Bride's House shown in the June issue of last year.

ESSORIES

amps—Carbone, Incorporated, Paul Hanson Company
lowers—California Artificial Flower Company
Iirrors—F. J. Newcomb Company (Pittsburgh Plate Glass)
ireplace Accessories—Janusch Manufacturing Company
pholstery and Drapery Trimming—Consolidated Trimming Company
ictures—Drix Duryea
ug Cushions—Clinton Carpet Company (Ozite Cushions)
ther Decorative Accessories—Carbone, Incorporated
aint trim in all rooms by Samuel Cabot, Incorporated
prings and Mattresses in one bedroom by the Sleeper Products Company
eautyrest Mattresses and Springs in one bedroom by the Simmons Company
heets and Pillow Cases in one bedroom by Wamsutta Mills
heets and Pillow Cases in one bedroom by Pepperell Manufacturing Company
lankets by North Star Mills

LIVING ROOM

Furniture—Kittinger Company
Drapery Fabrics—F. Schumacher & Co. (Waverly Fabrics Division)
Upholstery Fabrics—F. Schumacher & Co.
Floor Covering—Alexander Smith & Sons
Wall Paint—Samuel Cabot, Inc.
Venetian Blinds—J. G. Wilson Corporation

DINING ROOM

Furniture—Baker Furniture Factories
Drapery Fabrics—Celanese Corporation
Upholstery Fabrics—Greeff & Company
Floor Covering—Karastan Rug Mills
Wall Covering—M. H. Birge & Sons
Glass Curtains—Quaker Lace Company

LIBRARY

Furniture—Baker Furniture Factories
Glass Curtains—Scranton Lace Company
Drapery Fabrics—Orinoka Mills
Upholstery Fabrics—Orinoka Mills
Floor Covering—Armstrong Linoleum
Wall Covering—Thomas Strahan Company

NO. 1 BEDROOM

Furniture—Kittinger Company
Bedspreads—Celanese Corporation
Drapery Fabrics—Celanese Corporation
Glass Curtains—Celanese Corporation
Upholstery Fabrics—Greeff & Company
Floor Covering—Charles P. Cochrane Co.
Wall Covering—Richard E. Thibaut, Inc.

NO. 2 BEDROOM

Furniture—Tapp, de Wilde & Wallace, Inc.
Glass Curtains—Bartmann & Bixer, Inc. (Woven of Crown Rayon)
Drapery Fabrics—Doblin Company (Woven with Crown Rayon)
Upholstery Fabrics—Cohn-Hall-Marx Co. (Woven with Crown Rayon)
Bedspreads—Charles Bloom, Inc. (Woven with Crown Rayon)
Floor Covering—Mohawk Carpet Mills
Wall Covering—Richard E. Thibaut, Inc.





Open letters to the family

By Max Klein

MANY books have been written about monograms on linens and every era from the middle ages has had its instructors in the technique of embroidery and design. But never was there an age which offered so much opportunity to display good taste in monograms as our very own. Think of the great number of designs in table damask, in towels, in bed linens; think of their myriad colors and shades. Bath towels alone, which nowadays are the preferred pets of the young bride and bridegroom, come in dozens of shades. Tiles have to be matched; draperies, floors, porcelain, glass and even metal are being considered in the selection of shades of bath towels and their monograms.

You can't picture a trousseau without its monograms. They might as well be in good taste and reflect the same careful choosing as the linens themselves. To be in good taste, monograms should harmonize with the linen in design and color; their size is important, for too large a monogram can easily detract from the beauty of linen, just as too small a monogram may look quite ridiculous. Then, too, the correct placing of monograms is an essential factor. Often it is better to omit monograms on table cloths entirely than to have some unconnected bit of embroidery floating somewhere on top of the table, forever interfering with silver, china and glass.

When you have settled on the color of your bath towels, try to tie your monograms to the color of an important part of the room. Deep blue fixtures call for deep blue towels with red monograms shaded with white. In pastel colored bathrooms, with a preponderance of turquoise, rose quartz, beige or peach, select monograms in tender contrast with the bath towel, possibly a shade deeper than the towel, and use thin lines of black or gray as shading. Attune the style of the monogram to the period of the bathroom and to the sex of the user. A man does not want scrawly letters: he wants his letters masculinely expressed. The modern bathroom calls for architectural monograms. These should be drawn by someone more familiar with modern art than the ordinary designer. Unless you are in very good hands, your architect or decorator is the right man to supply the design. The size of the monogram on the bath towel should be approximately five inches—exceptions depending on the design and effect desired—its place about eight inches from the lower end of the towel. Formerly, most bath towels were folded lengthwise in three, with the mono-

(Continued on page 84b)



LEFT, top row, left to right. Beige damask napkin, monogram outlined in gray; green powder room towel, flower border; beige rayon; pink towel, clover border; white damask, flat monogram, gray outline: Mosse. Second row. Pillow cases. White percale, peach border, monogram; embroidered white linen; white linen, *à jour* work; peach percale, peach and brown letters: Mosse. Third row. Towels. Left, right, shaded monograms: McCutcheon. Center. Shaded monogram and border: Grande Maison de Blanc.

Bath towels, top row. Navy, red and white letters; white, emerald and black monogram: Mosse. Second row. Yellow, orange monogram: McGibbon; peach, brown and rust letters: Maison de Linge; emerald and white; beige, tan and brown: McCutcheon. Yellow, black and gray monogram. (Front) Yellow, blue border, letters: Grande Maison de Blanc. Monograms at right designed by Mosse



Making space for modern living

By Martha Delano

THE ART of illusion employed in the best modern stage design is being used quite untheatrically by a young interior architect of New York in his creation of homes as backgrounds for modern living. Philip Johnson is an architect rather than an interior decorator, and the effects achieved in the interiors he designs result from ingenious use of architectural principles rather than application of ornament. Theoretically, he sees a house or an apartment not as a collection of small or large boxes set within outer boxlike walls, but as a series of interrelated planes to be arranged for maximum beauty and utility: practically, he thinks nothing of tearing out interior walls, banishing doors or extending them to the ceiling, as well as annihilating rooms he considers useless no matter what tradition claims for them.

Nowhere is this better illustrated than in his newly finished duplex in an old remodeled house on East 49th Street. When he signed a lease for the two upper floors they comprised an apartment remarkable for nothing except the studio living room, two stories high and with the front wall given over almost entirely to windows. There were two other rooms, small and dark, on the same floor, and a kitchen at the end of a Stygian passageway.

Mr. Johnson's first move was to tear out the walls that intervened between all the rooms and the passageway. He removed the kitchen door and substituted a spur wall two feet from the doorway. Of opaque glass and twice as wide as the doorway, the spur attractively screens the entrance to the kitchen and yet gives easier access to it than a door. It is also chastely ornamental as seen from the living room and the reception hall, which was formerly the dining room of the apartment.



Being robbed of their separating walls, the three lower rooms of the apartment (except the kitchen, which is only functional and remains discreetly out of the picture from first to last) had become one room in actuality; now it was desired to make them one in effect and yet make it possible to recapture the privacy of separateness when needed. To achieve both ends, Mr. Johnson floored the rooms throughout with linoleum—pale ecru in tone—gave the walls and ceilings a dull white plaster finish, and hung a series of curtains where interior walls had been and at each end of the apartment, over the windows.

Drama enters with the curtains. Hung from wall to wall and from floor to ceiling, without lambrequins or swags, and with slender steel rails their unobtrusive support, they are not sides of a room-box but intersecting planes cut, although not stopped, by the equally limitless planes of wall and floor. This sense of flow and continuity is of first importance in creating the illusion of space. It is the basic principle of what Mr. Johnson calls "designing in planes."

The dramatic quality of the curtains is not alone in their treatment but in their colors and fabrics as well. Across the front wall, over the large windows, the curtain is of tan raw silk; between living room and reception hall hang curtains of blue serge; gray serge cuts off the little study at the back when privacy is desired, and black serge completes the procession of curtains at the far wall of the study. The study windows have glass curtains of fishnet hung from floor to ceiling and from wall to wall beneath the black serge.

As a strong north light comes through the large windows at the front, the tan silk curtain over them is seldom open but acts as a pale amber filter, suffusing and diffusing light throughout the lower floor of the apartment. The other curtains are usually half drawn, giving a vista the entire length of the apartment. Wide open, they afford space for a large party or dance and occasionally turn the entire lower floor into a recital hall. Mr. Johnson's sister, who occupies the apartment with him, is a concert singer and their home is a gather- (*Continued on page* 88)



THE LIVING END OF THE ROOM



VIEW FROM THE HALL



THREE ROOMS IN ONE

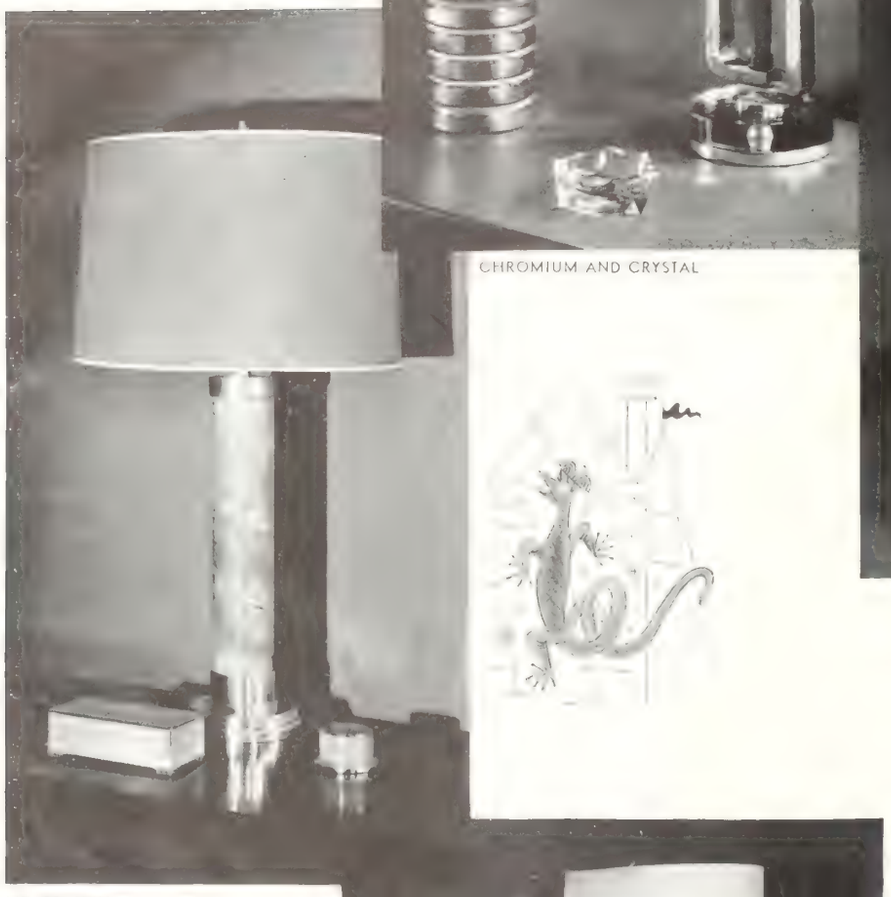
IN HIS New York apartment Philip Johnson, architect, uses curtains for walls so that three rooms may become two or one as occasion or social activities demand. Thus a reception hall, living room and a study which is also a dining room join forces when, for instance, a large party is in progress. The furniture throughout is harmonious in design, color and material, and the common floor is completely covered in ecru linoleum to insure continuity



CHROMIUM AND CRYSTAL



THUJA WOOD AND METAL



LIZARD SKIN



MACASSAR AND LEATHER

DANA B. MERRILL

New light on lamps

DONALD DESKEY ranged far afield for the materials of his newest lamp bases. Animal, vegetable, mineral—you will find them all used in these brilliant designs. At top of page is his adaptation of metal in a dramatic chromium and crystal lamp with shade of white woven cellophane. Crystal ash tray: Ovington's; Ginori vase, gray-blue with silver luster bands: Rena Rosenthal

Thuja wood and chromium make the striking lamp above. Shade is beige wood fibre. Chromium ash tray and box: Rena Rosenthal. Lizard skin, no less, covers the column lamp at left, center, topped by a tan suède cloth shade. The enameled cigarette box in lizard design containing individual ash trays comes from Abercrombie & Fitch

Any discerning male will covet the lamp of Macassar wood and white leather shown at the left. It has a brown and white leather shade. Macassar cigarette box: Dunhill; white vase: Rena Rosenthal; white leather bookends: Ovington's



CORK





SHARKSKIN



MIRRORED GLASS

BLUE MIRROR



Corks pop out of bottles into decoration with the greatest ease these days. An effective use of this material is the column lamp shown immediately above, with a shade of chocolate brown paper. The cigarette box, fitted with three compartments, is also of cork, with brown trimming: Ovington's

Next to the cork is a smart column base of emerald green sharkskin and white lacquer. Shade is of corded white silk. Square green mirrored ash tray: Dunhill; white pottery vase: Rena Rosenthal. The shining lamp at the right has a square base with two sides of silvered mirror and two of blue mirror; parchment paper shade in blue and white to correspond. All Deskey designs

At the far right is a brilliant lamp for use in an Empire or a Classic-modern scheme. A mirrored obelisk on a black base with a white parchment shade decorated in green and gold Greek key design stands upon a modern black, white and glass table. Designed by McMillen

Guide to heating plant efficiency

By Julius Gregory

If it is not working properly, the heating system can cause more trouble and discomfort to a household than almost anything else. A perfectly good steam plant can act up and misbehave like a spoiled child if not given the attention it demands. Likewise with almost any type of system, whether it be hot water, vapor or conditioned air. And the primary reason is because people do not realize the care and attention required. After a plant is installed in a new house, changes and adjustments are often necessary, and one usually has to discover the idiosyncrasies of his particular system to make it work properly. Often the first winter with a heating plant is one long period of adjustment. During that time the contractor is practically taking care of the plant. After he gets it working, it becomes the owner's job to find out what to do and follow up each fall by having the necessary things done.

To deliver the heat that is expected of it, any boiler must have a clean firebox, clean ash pit and clean flues, and must have clean water absolutely free from oil or grease. On a new plant, the boiler has to be washed out several times before the water will be clean, then it must be kept clean by subsequent washings each spring or fall. Here is work for the heating contractor, and when he comes to do this, he should at the same time check over the radiator valves, air valves, pitch of pipes, and make a thorough examination of circulation conditions. He might also be instructed to check on the boiler covering and such pipe coverings as may require attention. The boiler chimney flue must be cleaned out every year. In most large towns and cities this work is now done by a vacuum system of cleaning which is effective, makes no dirt and is not expensive.

The use of oil and gas as fuel is increasing rapidly, and to meet this the coal industry is placing on the market boilers with self-contained stoking mechanisms which feed coal to the boiler from the coal bin, deliver the ashes to a container outside of the house and heat water for domestic use. Unit gas-fired boilers have been in use for many years, as have automatic coal stokers, and in the last few years the unit oil-fired boiler has been developed by different manufacturers. As with the oil burner, maintenance is necessary with any such apparatus, and should be carried out in the form of yearly service by an agent of the manufacturer.

Much attention is being given to conditioned air systems of heating. For years many plants of that type have been installed. In this system, the principle is to deliver under pressure warm, clean, humidified air through ducts to the different parts of the house, bring it back through return ducts to the heater unit and then send it forth again warm, fresh and clean. A later development, particularly where a steam or hot-water boiler is used as a source of heat in connection with an oil burner or coal automatically fired, is a system of supplying only the main parts of the house with conditioned air, while the service sections make use of ordinary radiators. By this means, the amount of conditioned air is concentrated and therefore can be circulated with more ease.

As far as the heating element is concerned, the care of a conditioned air plant is the same as with any boiler or heater. If gas is used as a fuel, the burners must be kept open and free to burn, and all flues must be cleaned out regularly. If coal or oil is the fuel, the conditions are usually practically the same as for any steam or water plant, which means clean water and clean flues in the boiler for the greatest efficiency. Whatever the method of humidifying the air may be, whether it be water-pans or sprays, the mechanism must be watched and cleaned more than once during the heating season. Where gas is used, this service is usually taken care of by the local gas company, otherwise it is a job for the heating contractor, and one that must be done. The air cleaners on a conditioned air or recirculating warm air system take the dust and dirt out of the air as it comes back to the heating unit by various methods of filtration, and unless these are kept clean or renewed they are liable to clog up and retard the flow in the system. One type may require more frequent cleaning than another, but whatever type, inspection and cleaning or renewing of the filters is necessary. With most systems, this must be done at least once a month during the heating season.

In the modern house, every effort is made for efficiency and ease of operation. Anything that works automatically and requires little attention is the thing that we want in our house. Oil burners, gas and coal stokers are superseding the ordinary use of coal. Not so long ago, thermostats we used had to be wound once a week or operated by hand. Now the electric current works them as it does our clocks. There are better devices being put on the market all of the time, and wherever possible they should be brought into use. Maintenance means something more than just keeping things in running order. Good maintenance means the addition of all improvements and of all devices that will make for greater efficiency and comfort.

Few heating plants cannot be made better by the use of newer devices. Almost any ordinary coal-burning boiler can be improved by the installation of an oil burner, or a coal stoker. A vapor steam heating plant which tends to send heat more rapidly to one part of the house than another can be made to work as it was intended by the addition of washer-like rings at the radiator valves, which work to equalize the distribution of the steam vapor. Sluggish hot water installations can be made more active by the addition of a pump for more definite circulation of the water or the application of a mechanism which puts the water under pressure, thus causing more rapid flow through the system.

Steam plants can often be changed over to vapor-steam to advantage; ugly exposed radiators may be replaced with efficient modern concealed radiators; devices can be attached which make the old type coal burning boiler as efficient for oil burners as the newest boilers made expressly for oil burners, and good systems of humidification can be applied in any house regardless of whatever heating one may have. One of the greatest things that can be done to assure better heating in an old house is to have the outside walls and roof insulated with one of the many good materials that are now available.

No matter what kind of a system one has, an adequate source of heat and proper circulation are necessary. The ordinary precautions of care and cleanliness as exemplified by maintenance will keep a heating plant working to its best capacity, but if possible one should go further and gradually equip it with the improvements which make for better heating and economy of operation. In fact, it is the practice of some of the manufacturers of conditioned air heating to install without charge such newer devices as are made from time to time so that their plants are always kept up to their best efficiency. It is through just such service that the manufacturers are teaching us the great value of maintenance at its best. We should certainly follow their example with our own heating plants and keep right up to date for economy of operation, efficiency and most of all, comfort.



RICHARD HARRISON

HANGES made during its century and a half of existence had ompletely altered the character of the Governor Yates house Schenectady, N. Y. The task of bringing it back to its best eriod was undertaken by Melvin Pratt Spalding and Harris Richards, architects, with the result shown above and on the vo following pages. This entrance replaces a Victorian type

An historic house regains its youth

Developed in the finest spirit of the 18th Century





THE arbor and convenient outdoor furniture group above are located at the end of a little tea terrace which occupies one corner of the grass court. The high wall shown behind the arbor encloses the entire grounds of the house

AT THE foot of the Governor Yates [illegible] is a series of stepped terraces creating a formal court. The stone steps [illegible] go down [illegible] flower-[illegible] garden [illegible], and the path [illegible] splendid vista through the grounds to the Mohawk River. Ellen Shipman was the landscape architect of this property

IN THE photograph at the right are shown the sun room loggia at the rear of the house and the grass court before it. On the level just below is the main [illegible] house-depth hall which ends with the [illegible]

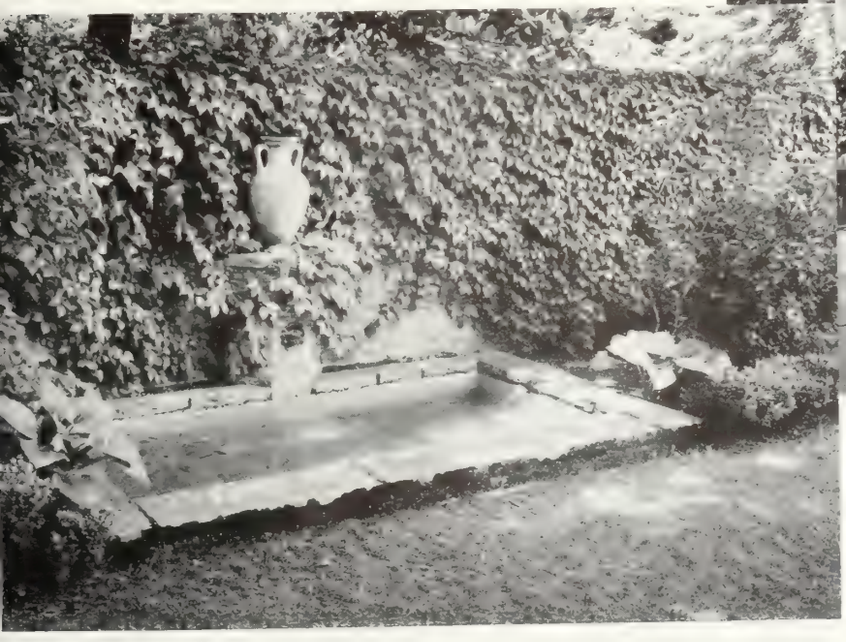




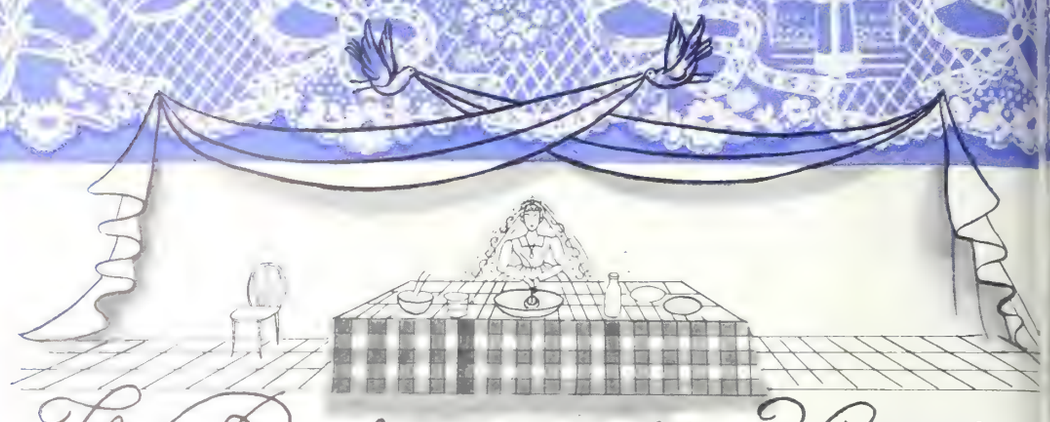
THE Yates house is really made up of two, the smaller, now a wing, dating from 1760. The other, of later date, was originally gambrel roofed but was built up to give a full third story

THE original doorway still used at the little house is notable for delicate detail. The cornice of this house has detail similar to the door cornice. A library and a billiard room are located in this wing





TREATMENT of garden walls, borders and ornamental features was nicely calculated to conform with the mellow, age-worn character of the house. The rectangular pool to the left is situated at one end of the house terrace



The Bride is in the Kitchen

written and drawn by June Platt

THE glorious moment of the bride's becoming mistress of her own home has arrived. The deliriously happy wedding trip is over; trunks are unpacked and linen closets have been put in order. Now she is about to discover that running a home well is the equivalent of managing a business, and there must be plans and schedules. She will probably make all sorts of resolutions about spending money wisely, keeping within a budget, avoiding servant problems. Bureau drawers will always be tidy. Socks will be mended every week. Buttons will be sewn on the minute they drop off. Flowers will last forever because their stems will be clipped every night. Curtains will be drawn at dusk each night and a fire is to be burning cheerfully for the laborer's return. She will always be fresh and pretty and smiling. Above all, never shall dull and uninteresting food be served, party or no party. That is definite.

To begin with, she is going to learn the food idiosyncrasies of her husband. If he prefers to have his eggs squizzled instead of scrambled or won't eat carrots unless they are creamed, she is going to do the sensible thing and humor him in these little details. Even farther than this, she is going to learn the preferences of her friends, and endeavor to respect them if it is humanly possible. Another plan she is going to follow is that of writing down menus at friends' houses—for two reasons: first, to avoid giving them what they gave her and, second, to copy good ideas for reference in planning meals for other friends. Menus she serves will also be filed against the possibility of repetition.

Everyone is impatiently waiting to be invited to admire her new home. The bridesmaids can hardly wait to come and talk it all over. Uncle Alex expects to be properly fêted (he sent such a fat check). Mrs. Brown will be anxious to be present when her marvelous silver serving dishes are christened. The In-laws must be impressed with the fact that it wasn't a mistake. The family is to be consoled. Friends relatives the list of those to be entertained seems endless.

To give the bride a helping hand, we suggest a few meals and some special recipes.

BRIDESMAIDS' LUNCHEON

Dry Sherry
Hot Madrilene
Cold Boiled Lobster, Capers, Mayonnaise
Hot Popovers
Tomato Salad Fines Herbes Cucumber Salad
Dry Rhine Wine
Crêpes Suzette
Black Coffee

The sherry is served in the living room. My recipe for madrilene was given in the rticle on soups published in the last issue of Iouse & Garden.

For Crêpes Suzette to serve six people rovide 2 cups sifted flour, 3 eggs, 2¾ cups ilk, ½ teaspoonful salt, 2 teaspoonfuls ranulated sugar, 1 teaspoonful maraschino, teaspoonful kirsch.

For the sauce: 6 lumps sugar, 1 orange, 1 emon, juice of half an orange, 3 tablespoonils sweet butter, ½ cup granulated sugar, 1 queur glass rum, 1 liqueur glass Benedictine, liqueur glass Cointreau, 2 liqueur glasses Grand Marnier.

Make the crêpe mixture two hours before it needed, proceeding as follows: Put the fted flour in a bowl. Make a hole in the cenr and break the three eggs into it. Add the ugar, salt and a little of the milk. Beat with spoon until smooth and then pour in the est of the milk gradually. Now add the araschino and the kirsch.

Prepare in the meantime the ingredients for ie sauce. Cream the butter. Rub four of the umps of sugar carefully over the orange so s to saturate the sugar with the oil in the kin. Rub the other two lumps of sugar on ie lemon. Squeeze the juice of half an orange nd strain it onto the lumps of sugar. Crush ntil the sugar is melted. Mix this with the reamed butter. Measure the different liqueurs ito a glass and mix them together. Measure ut the granulated sugar. Put all these inredients on a large silver tray, together with ie chafing dish, a tablespoon, a fork and box of matches, so that there will be no onfusion when the time comes for you to ake the sauce at table.

While the guests are eating the salad course, ie cook will be making the crêpes in the kitchen. To do this she will need a small lightweight frying pan. The pan should be well heated and then sprinkled liberally with salt, scoured with tissue paper and wiped clean with a towel. This will keep the crêpes from sticking. She will then put a small lump of butter into the hot pan, pour a small quantity of the batter in at once and tilt the pan so as to barely cover the bottom of the pan. When a crêpe is a delicate brown she will flop it over, brown the other side and put it on a hot plate in the warming oven. In this fashion she will make twelve. In the meantime you will start the sauce by lighting the alcohol stove under the chafing dish. Then put the prepared butter into it to melt. Next ring for the crêpes and hot dessert plates. One by one put the crêpes in the melted hot butter, turn them over and fold them in four. After this, sprinkle them liberally with the granulated sugar and pour over all the glass of liqueurs. When they have simmered down a few seconds, tilt the pan a little so that the flame will ignite the liqueurs, being careful not to be too near the flames. When they stop burning, serve two crêpes on each plate with a generous spoonful of juice over each. If directions have been carefully followed your reputation as a chef will then be established.

DINNER FOR TWO FAVORED GUESTS

Dry Vermouth or Sherry
Thin Pea Soup
French Bread
Poulet Bonne Femme
Asparagus, Browned Butter and Cheese
Mixed Salad
Red Bordeaux
Strawberry Soufflé Black Coffee

The vermouth or sherry is served in the living room. If vermouth, add a drop or two of bitters.



(*Continued on page* 80)



By sea



By land

1. Pastel design on grey-tinted silk linen: Katzenbach & Warren. 2. Soft green, grey, blue and white canvas-like cotton chintz: Katzenbach & Warren. 3. Beige oak leaves on chocolate brown chintz. Linen Guild: Bloomingdale. 4. Beige, brown and white leaves on clear yellow chintz by Kent-Bergadine: Elsie Cobb Wilson. 5. Modern morning-glory chintz in chalk white and blue. Hasbrouck-Turkington: McMillen, Inc. 6. Beige leaves on red-brown linen: Johnson & Faulkner. 7. Black, gray and white modern plant chintz. Greeff Co.: Taylor & Lowe. 8. White and beige palm trees on black chintz. Linen Guild: Bloomingdale. Additional fabrics on page 78

Fresh viewpoints on tender Waterlilies

By Helen Van Pelt Wilson



WHILE TASTE summers are hot and flyers are busy, there should be a pool of Waterlilies in the garden. On torrid afternoons or breathless evening the gleam of water is cool and refreshing and the sweet fragrance of the blossoms brings peace to the spirit worn by the noise and heat of the city. Once planted, such a pool is a boon to the weary, taking care of itself and presenting no eternal plea for weeding or pruning or mulching.

The tender day and night blooming Nymphaeas of the tropics make the loveliest plantings for any pool. If it can be fairly large and placed in some secluded spot with a green backdrop of Hemlock or a wide marginal planting of tall trees and grasses like Cyperus and Acorus, it will have that simple charm which all hidden pools in natural woodland hold. Here the fragile beauty of the tropical Nymphaeas with their enormous blossoms parading in steady profusion from June until frost will find a perfect setting.

These tender Waterlilies are too seldom planted, although they excel the hardy type in size and quantity of bloom. The reason is obvious. They are considered a nuisance to carry over the winter, yet too expensive to discard. That wintering them is a nuisance is agreed. In fact, if I listed in descending order the garden chores I have enjoyed wintering tender Waterlilies would be at the end just following that other loathed task, knocking Rose bugs into cans of kerosene!

Yet even in considering the task we should have a wrong attitude toward these tropical beauties. They must be thought of as annuals. Annuals at the end of the summer vacation. Like annuals in the garden, they give a steady brilliance which no perennial can offer. And when we contemplate their value coolly, is one to three dollars an extravagant price to pay for a single specimen. Remember that each tropical Waterlily covers from nine to thirty-six square feet, depending on the limits the gardener sets. Any other group of bedding plants purchased to cover such a space would cost as much or more. Besides, who has ever peered into the glowing depths of *Kathleen Peters* or lingered over the azure beauty of *Zanzibariensis* without thinking that the wealth of Midas was a poor exchange for such rare loveliness!

Ease of culture is a further strong recommendation. (*Continued on page 80*)







Among the new Daffodils

1. Twink, primrose and orange. 2. Moonshine, creamy; 3, Firetail, white, orange, scarlet; 4, Alcida, white, orange, scarlet; 5, Nette O'Melveny, white, lemon, orange; 6, Bernardino, creamy orange; 7, Croesus, canary, orange; 8, Alasnam, yellow; 9, Silver Star, creamy, primrose; 10, Francisca Drake white, golden yellow; 11, February Gold, golden yellow, orange; 12, John Evelyn, white, lemon. Courtesy Wayside Gardens Co.

Looking forward to Silenes

By Louise Beebe Wilder

WHENEVER I come across a recipe for happiness, "something to look forward to" is invariably given as an important ingredient. Something to look forward to! How rich the gardener—any gardener—is in this particular integrant. For always he looks forward to something (seldom back at his failures and mistakes); he looks forward to the delicious odor that fills the world as the frost lets go its hold upon the earth, to the red noses of his Peonies as they push upward through last year's stems, to his new Daffodils, to the blossoming of a new shrub, to a hundred things, if not a thousand. His whole life is a looking forward. My coldframes are divided into neat squares, each square with a label in the center, about which is sown the seed of some plant new to me. This year there are a hundred and fifty such squares, all containing potential surprises (we don't count the disappointments) and among them are several Silenes that I have not grown before. One of them is *S. flavescens*, presumably with yellow flowers, possibly not beautiful, but until it so proves itself to be regarded with special interest. I cannot imagine what a yellow Silene will be like. I don't know of any space of like dimensions into which so much happy looking forward can be packed with so little effort.

Along this road came most of my Silenes, and getting to know that has proved a most beguiling experience. Though Reginald Farrer pronounces the Silenes "a race of low general attractiveness," yet he lingers over some of them with obvious delight. And it was these alluring descriptions read long ago that incited me to extend my knowledge of the family beyond the two bright and pretty annuals so useful for beds and borders, *Silene pendula* and *S. armeria*, or Lobel's Catchfly, a comely old-fashioned plant with heads of rose-purple flowers on sticky stems a foot high. And then I met with *Silene pennsylvanica*, tufting the hills of Westchester, and from the contact my interest in the race became acute.

The genus Silene, the Catchflies or Campions, is a member of the Pink family, *Caryophyllaceae*. Authority states there are some four hundred of them to be found in North and South America, North Africa and temperate Asia. Many of them may be nondescript and of little worth, but to an outstanding few the word glamorous very well applies, for truly there is about them "a magic enchantment, a delusive or alluring beauty or charm."

It is not claiming too much to state that the most beautiful of the Silenes belong to North America, and it is also safe to say that these are far better known and more admired abroad than in their own country—indeed a matter for shame.

First let us consider the American Wild Pink, *Silene pennsylvanica*, graciously familiar to many of us who live in the East. It has the subtle air of a choice alpine, yet is in fact a lovely "common" gypsy frequenting the low stony hillsides from eastern Massachusetts to New York, Kentucky and the Southwest. It is a low tufted plant blooming explosively for some weeks in spring and early summer, its pure pink notched blossoms making a brilliant display. The tone varies from pale to deep pink but it is always pure, and I have heard of, but never seen, an albino.

Herbert Durand and other lovers of our wild flowers have urged that this plant be bought or raised from seed rather than collected, as it is growing dan- (*Continued on page* 84)



L. A. BROMNELL



DONALD F. MERRETT



CLEARLY the Silenes or Catchflies are flowers to which the rock gardener can look forward with eager anticipation. Three of the good ones are shown here: Top, *S. pennsylvanica*, our own native Wild Pink; center, *S. hookeri*, a true alpine; and left, *S. schafta*, long a favorite in many gardens

The fire-born Cascades, where vast mountains

VULCAN the Fire God must have been working his furnaces to capacity when the Cascades were built. No less than maximum effort could have accomplished this massive lava pile now carved by wind and water, frost and sunshine, into the mighty mountain range that forms the topographic backbone of Oregon and Washington.

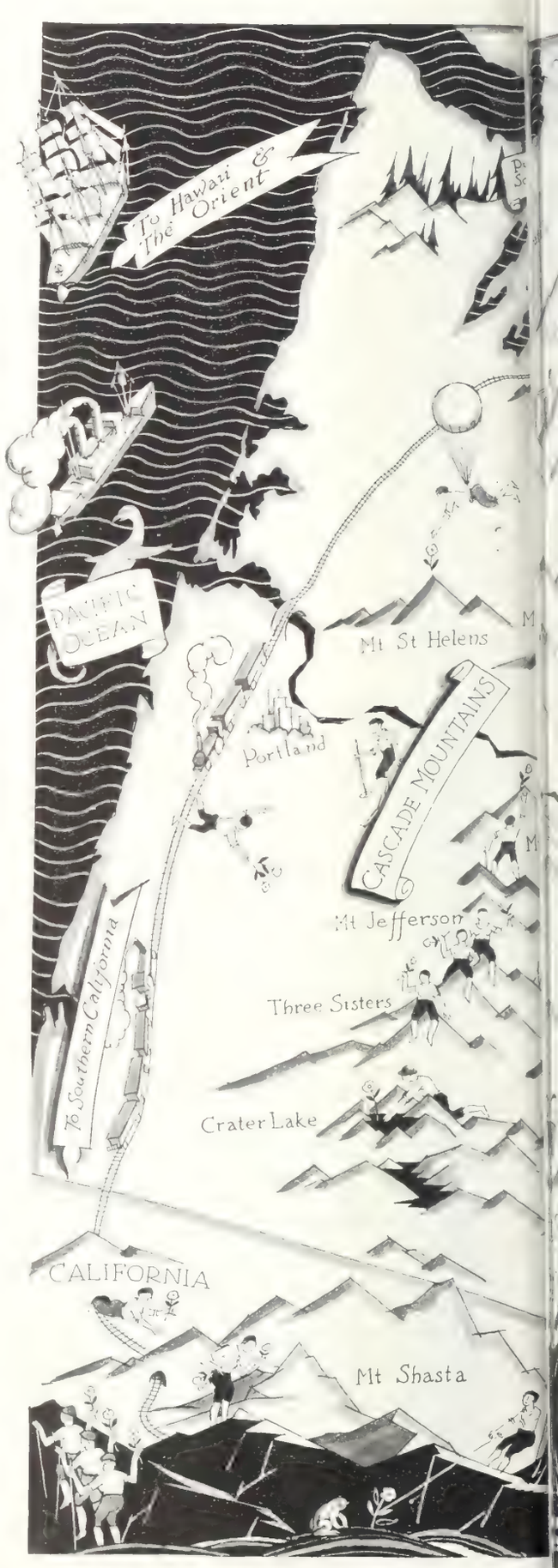
The spectacular feature of the skyline of the Cascades is the series of great isolated volcanic cones that begins with Rainier on the north and ends with Shasta on the south. South of Rainier in Washington are Adams, a massive giant second only to the mighty mountain itself; and St. Helens, the symmetrical. Across the Columbia stands Mt. Hood the beautiful, Oregon's highest peak; and to the southward are Mt. Jefferson, equally lovely and only slightly less lofty; the Three Sisters; and their neighbor Broken-Top, which together create a continuous alpine area extending for miles along the backbone of the range in central Oregon; Mt. Washington; Three-Fingered Jack; and Mt. Thielson, weathered away to splintered lava pinnacles, unscalable for all except the most skilful mountaineers; Diamond Peak, lonely and magnificent, on the headwaters of the Willamette; Mt. McLaughlin, better known as Mt. Pitt, dominating the range between Crater Lake and Mt. Shasta; and the rim of Crater Lake itself, only a remnant of another mighty cone, but yet high enough to furnish homes for many an alpine plant

THESE and their lesser relatives furnish most of the above-timberline territory to be found in the mid-Cascades. Here one must go deep into the canyons to find evidences of limestones, sandstones, granites and other sedimentary and metamorphic rocks. Above them is a vast body of basalt, a heavy dark-colored lava which weathers into perpendicular cliffs of fluted columns. Massive as it appears, this is only a small fraction of the great flows which cover thousands of square miles of the inter-mountain plateau. Through this basalt have come the more recent cones which form the sky line of snow and ice draped peaks, framed in the dark green coniferous cover of the range itself. North of Rainier, the Cascades become granitic in character; while south of Crater Lake much sedimentary and metamorphic rock is in evidence, and something of the distinctive character that dominates for three hundred miles is lost.

With this brief geological background, a trip into the fire-born section of the range which lies between Mt. Rainier on the north, and Mt. Pitt on the south, will reveal much of interest in the plant world.

Facing the Pacific as a giant rampart, roughly one hundred miles inland, the Cascades block the way for the rain clouds borne on the westerly winds. Consequently their westward





hold to countless gem-like flowers · By Ira N. Gabrielson



faces, as well as the valleys below, are generously watered, the rainfall varying from an average of about forty inches in the valleys to twice that on the more exposed slopes.

The soil is almost uniformly made up of decomposed basaltic lava with here and there an exposure of older rocks where the lava cap is somewhat thinner. The vegetation is equally uniform. A heavy forest of conifers clothes this slope, Douglas fir, a magnificent tree, second only in size to the giant redwoods of California, being the dominant species. In places there are miles of absolutely pure stands of this beautiful evergreen; in others it is mixed with Western Hemlock, Western Arborvitae and others. Above this, on the higher slopes of the mountains, are belts and islands of Lodgepole Pine, while along the main crest are beautiful open meadows framed in symmetrical Engelmann Spruce and other conifers. On the exposed summits and at timberline on the higher peaks, grotesque wind-carved specimens of Timberline Pine, Alpine Fir and Creeping Juniper dominate the landscape, bearing mute testimony to the rigorous conditions under which they have developed. Scattered through the timber as ground cover, decorating the open glades and meadows and carpeting the open alpine slopes of timberline, are myriads of smaller flowering plants which form one of the richest assortments of forest and alpine species to be found in any mountain range in America.

TRAVELING up any of the valleys on the western slope (the Mackenzie Valley in central Oregon, for example), one finds the usual families well represented. Violets in blue and yellow forms, quite similar to those of any eastern woodland; Trillium; Columbine, whose red and yellow blossoms are strangely like those on the Atlantic coast; the old familiar Kinnikinnick festooning the shaded banks or creeping about on the forest floor; dainty little *Linnaea borealis,* known far and wide to flower lovers as Twinflower; *Streptopus* with its twisted stalks; the false Solomonseals with their spikes of little white stars to be later followed by red or white berries; the Wild Ginger, larger and more robust, but otherwise much like its eastern cousin; *Cornus canadensis,* the little Creeping Dogwood; and many others of the small folk of the forest floor are present in profusion, much as in eastern coniferous timber.

These are the likenesses, but there are also startling differences. Growing in great thickets, Oregon Grape *(Berberis aquifolium)* is entirely different from anything to be found elsewhere. In bloom in April, May or June, depending on altitude, its closely packed clusters of yellow flowers are well set off against a background of highly polished green leaves—leaves that in themselves are decorative in shape and carriage as well as color. Scattered here and there in (*Continued on page* 92)





GEORGE H. DAVIS



A new residential development puts fresh spirit into a once thriving seaport town

In the days of clipper ships and the China trade, Rockport Harbor, Maine, was a bustling seaport. Until very lately, however, when Mrs. Edward Bok recognized its natural beauty and began a residential development for a summer colony, it had been virtually an abandoned town. Three of the houses in the development are shown on these pages. Paul A. Wood was the architect and Olmsted Brothers did the landscaping. At top of page is the harbor side of the summer residence of Mrs. Anne B. Townsend. Below it is the opposite face. At left is the study; below the entrance hall





Set between sea and country—

an ideal summer home in Maine

A BIT farther along the road from the house shown on the opposite page is the summer residence of Mrs. William Elliott, which is also part of Mrs. Bok's Rockport Harbor development. A portion of this house is old and was moved to its present site. The ground at this location drops abruptly to the water, creating an interesting terrace on the harbor side. Both sea and road faces are shown below. At the right are two views of the dining room, which looks out upon the terraced garden and catches both the early and the late sun. Here the woodwork is dark stained pine and the walls are covered with a French paper in cool gray green









GEORGE H. DAVIS



A summer place with a Down-East harbor in view



A THIRD house in the Rockport Harbor colony has walls of granite taken from a local quarry. Originally the wing shown at the left was constructed of frame but this was redesigned by Mr. Wood and built of granite from the old quarry, which was reopened especially to care for this job. The arbored porch looking over the water also is an addition

ORIGINALLY the main entrance to this house was located on the harbor side. In the general remodeling, the old road that led down to the water from it was abandoned, and the entrance was shifted to the wing, shown at left. By this means the living rooms with the new arbor and terrace before them are given the complete privacy that is desirable

Modern design becomes contemporary American

MODERN designing in America has now reached the point where it can halt a moment and take stock of itself. A relatively young craft, it has accomplished a great deal in a short time. It has made for itself a secure position in the eyes of the manufacturer and retailer and consumer alike. Though in the main today modern designing is being advanced more and more by men and women who are American in origin and their work is assuming more and more a pronounced individual American character, yet its European heritage cannot be completely forgotten.

One of the most interesting tales of the beginnings of modern designing comes out of Sweden. During the War a number of Swedish artists scattered over Europe were driven back home. Belligerent Europe was in no mood for art. Once back in Sweden, they presented an acute economic problem. Instead of making them subjects for charity, they were given work. A manufacturer, then engrossed in making munitions, also had another line—his important line in times of peace—in cast-iron pots and pans and stoves. Since howitzers and shells required no "styling," he turned some of these artists to designing new and better-looking stoves and pots. They not alone made new and better designs but they made designs for pots and stoves that functioned better. When these new products were put on the market, they immediately began selling better than the old designs. In a short while other manufacturers who employed artists were having the same experience. The artist had justified his place as a necessary part of a manufacturing business.

Now the valuable contributions these Swedish war-stranded designers made were not alone to improve the usefulness of pots. The pot was not only better-looking—it was better balanced, easier to handle, a more efficient pot. The artist brought to his problem a fresh and vitalizing concept. He was free of traditional taboos. He proved that a pot didn't have to be designed as pots were designed heretofore.

This experience to a greater or less degree was paralleled throughout Europe. The artist as designer definitely took his place in the manufacturing and retailing world. Moreover he gave a nationalistic aspect to the new products of his country. Swedish lead and iron work, glass and silver soon became easily recognizable. So, also, did German and French and Italian modern design.

These are some of the elements in the heritage of American designers. Yet the heritage has not overcome our native wit or skill. We are well on the way, thanks to the talent of our designers, toward an individual contemporary American style. As House & Garden has stated several times before, if modernism is to survive in this country, it must be an American, not merely an imported, product.

To show how this national style is emerging, let us consider it in several lines:—

FURNITURE: In much of the furniture being designed there is a marked juxtaposition of the curve and the angle. That is, one end of a bureau may be curved, the other an angle. The modern curve, as contrasted with the antique, is a machine-made curve and consequently uniform and mathematically varying. In antique furniture the curve had accidental variations. Another fact is that we have taken from the Japanese and modified to our purposes the idea of asymmetry. Exact balance is no longer always desirable.

Severity of line and form has created greater regard for surface and texture values, consequently we find more lacquer and other highly polished surfaces in broad, undecorated areas.

The use of modern metals in furniture is quite evident. Instead of the old wrought-iron, gilt and tin, we are using aluminum, steel and chromium plate. New woods are also being used.

Two other elements characterize these modern furniture pieces: comfort has come to be considered an essential ahead of design. This is a functional aspect of furniture. Chairs are made to be sat in. Ease and comfort in their use come before shape or materials. Also, much furniture is being designed in interchangeable units; the chest for the dining room may also be combined with bedroom or living room groups.

FABRICS: A definite, pure color range is being employed. Texture is pronounced and decorative forms simplified. Abstract design and primitive forms have both contributed to these decorations. Decorative effects are also being gained by the contrast of color in large areas. Likewise, many synthetic fabrics are being used—rayon, celanese, fabrikoid, permatex, cellophane, et cetera. The tendency is to make these materials, when used in fabrics, lose their identity—cotton appears like rayon, silk or wool, and rayon like silk or cotton.

FLOOR COVERINGS: For the first time machine-made carpets are displaying varying textures. As in fabrics, so here there is the same use of abstract design, line and mass color relations and synthetic materials are introduced. New materials, such as cork and rubber, play an important part. The mosaic idea is being worked out in different media.

GLASS: Here the form is of greater importance than the ornament and the decoration is more abstract and simple. Many new structural uses have been found for glass. Color has assumed a new importance. Through the design it is developing new inherent beauty.

GENERAL: The modern designer is making the whole house function. He has eliminated the attic, basement and cellar or converted them to some useful purpose that adds to the ease of living and the enjoyment of the family. The dusty cellar is turned into a recreation room and the attic provides more than mere storage space.

This change has been brought about by elimination of waste spaces in new houses and by creation of more concentrated equipment for both old and new.

With ease, the modern designer turns from one field to another. He goes from glass to oil burners, from new fabrics to furniture, from automobiles to washing machines. And he explains the ease with which he can work in such widely varied fields by the fact that certain fundamental principles underlie all of them. This familiarity with different techniques is the modern approach to designing as contrasted with the old craftsman idea in which a man had one line and stuck to it, an idea on which other styles have been founded.

In a sense, the modern designer is emerging as an engineer. He has to be a jack of all trades. The old limitations of the artist have disappeared under this new employment of a designer in manufacturing.

Moreover, he is being given credit for his designs. In the old days the craftsman was identified with his individual pieces; today the designer is identified with certain mass productions. Instead of signing the one piece, he signs them by the thousand. The public derive more benefit under this new system than they enjoyed under the old. The artist, too, is assuming a more justifiable position in the life of the public. Instead of being simply an ornament to society, he has become more than ever one of its essential component parts.

These few thoughts are set down here at this time because in New York a number of modern designers are giving their first combined exhibition. The artist is working toward a common purpose together with the manufacturers of goods and the retailer of them. This display will show how closely these three in conjunction are approaching a modern American style.

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Little patterned gardens of Old Charleston

By Loutrel W. Briggs

Partly forgotten in the clamor of the greater gardens around Charleston are a number of smaller, but delightful, gardens of old-time charm within the city itself. Wandering among its quaint streets one will find here and there a spot where ancient bricks still form pleasing patterns of little beds and narrow winding paths; time-honored Roses climb and half conceal their trellises, and now and then a proud Camellia displays its perfect blooms. In some, long neglect and sun-denying walls, perchance, have sadly reduced the planting, leaving but a few tenacious survivors bending gracefully over antique gates, or casting somber shadows on well-worn walks, inviting soft green moss, and thoughts of days gone by.

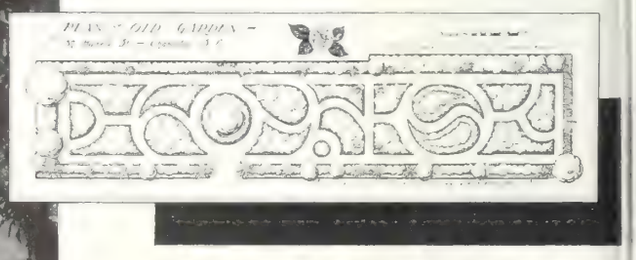
Many of these old gardens may easily be seen by the passer-by who pauses by their boundary fences. Five of the most interesting are here described, with measured drawings of their plans. Facing famous Battery Park, where more than once, in the historic past, the roar of heavy guns was heard, is the house which was the home of Colonel William Washington, the son of Bailey Washington, brother of General Washington's grandfather. Although old, this is without doubt not the original garden, for about 1830, the property lines were altered by the straightening of Fort street into what is now known as South Bay street, or South Battery, and by the addition of more land. Too, the design, with its ever curving beds, belongs to the Victorian era. These plots we can imagine well filled with blossoms of the 19th century nosegay; Roses, large and small, Daisies, Tulips, Snowdrops, and endless other favorites of this floral period. Today a shapely specimen of the palm-like *Cycas revoluta* marks the center of the garden, an appropriate Victorian note, and in spring and summer various annuals and perennials, of both old and new varieties, adorn the other beds.

Passing along one of Charleston's most picturesque streets, named for Lord Anson, who tradition says, won much of the land it cuts in a game of cards, one may see, through the openings in a high picket fence, the bright blooms of another quaint garden. Here played, as a boy, the distinguished historian of South Carolina, and gallant soldier in the Confederate army, General Edward McCrady. His sister remembers the garden as being much the same as it appears today, although there has gone, along with many lesser plants, the Sago Palm which dominated the design at the point from which radiate the four leaf-like beds. The Cherry Laurel hedge is now a broken row of trees, spreading well above the tall fence. The present house was built about 1835, soon after fire had destroyed the first one.

Probably there was another garden connected with the original home, for there is still in the possession of the family a quaint sketch for a "Flower garden of 21 beds", made by one of the General's aunts, who undoubtedly brought its very English idea of arrangement with her to this country. On the sheet with the drawing is written a botanical classification, after the system of Linnaeus, consisting of twenty-one divisions, each with a number of representative plants. Quite evidently it was to accommodate these twenty-one scientific classes that the ingenious garden plan was devised. Among the plant names are some which may sound strange today, such as Calico bush, Rhexia, Prince's feather, and Indian Shot.

It can easily be assumed that botany was often a primary consideration in laying out gardens in those days, for the subject was extremely popular. In an early volume referring to Charleston the following appears;—"At this period, botany is more extensively cultivated as a science; it has been found all important to the student of medicine, and by no means beneath the dignity of students in all branches of science. Indeed, the fair sex, conspicuous for their attention to the fine arts and accomplishments, have lately been aroused to uncommon exertions toward its acquirement. In the winter and spring of 1817-18 during the lectures of Mr. Whitlow, in this city, it is said that upwards of fifty young ladies attended in classes, for the purpose of ac-





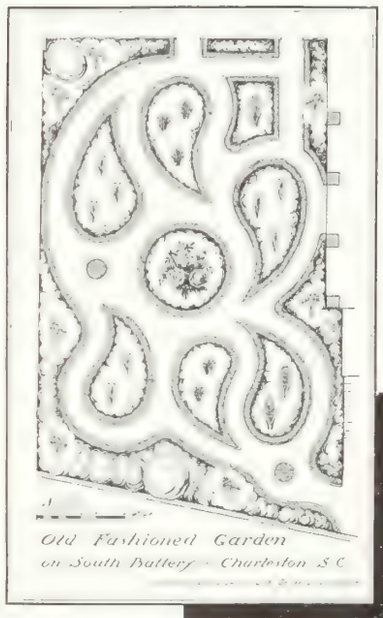


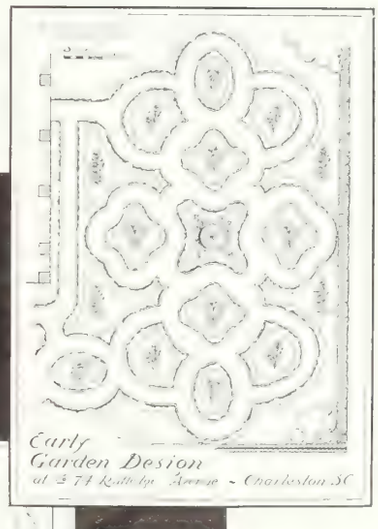
quiring a regular knowledge of this delightful science, many of whom are making the most flattering progress."

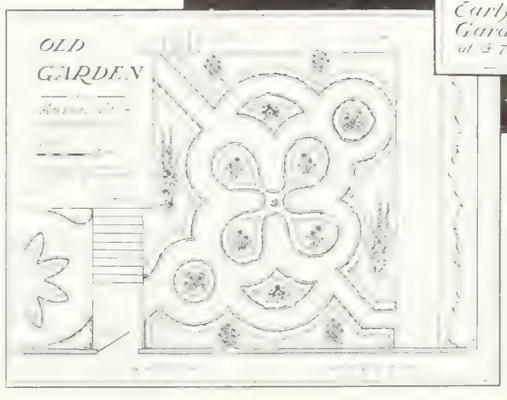
On Rutledge Avenue stands a fine house of the plantation or country type, reputed to have been built before 1790. An ample old garden of very pleasing pattern lies to the south, overlooked by spacious verandas clothed with a mass of tangled vines. Climbing to great height is the Anemopoegma, or *Bignonia chamberlaynii,* which in April brightens the city with its clear yellow trumpet-shaped blossoms, and mingling with it, the later-flowering white Clematis. Along the base of the planting the less vigorous *Plumbago capensis* blooms in lovely sky blue. At the steps another Bignonia, with lilac trumpets, covers the railing, and over the arch below, twines the delightful Star Jessamine, also called Confederate Jessamine (*Rhynchospermum jasminoides*), conspicuous in winter with its glossy evergreen foliage, and more so in summer with its white fragrant flowers, looking not unlike miniature pin wheels. Within the garden two shapely *Camellia japonica,* bearing double pink blossoms, adorn the plats east and west of the center one. The other beds contain a number of old-time plants, such as Larkspur, Periwinkle, Violas and Star of Bethlehem. The whole design suggests French influence, which came early into the life of Charleston with the settlement of many Huguenot refugees there, following their persecution in France.

There is another (*Continued on page* 85)

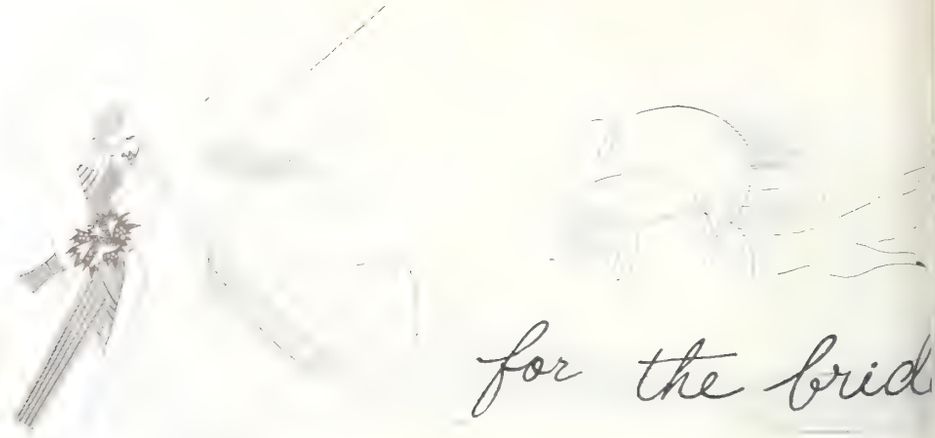








WHILE some of these gardens are obviously Victorian, many date earlier than that. The Roebling garden, pictured above, is a restoration by Mr. Briggs. Designs of others were closely traced by him



for the brid



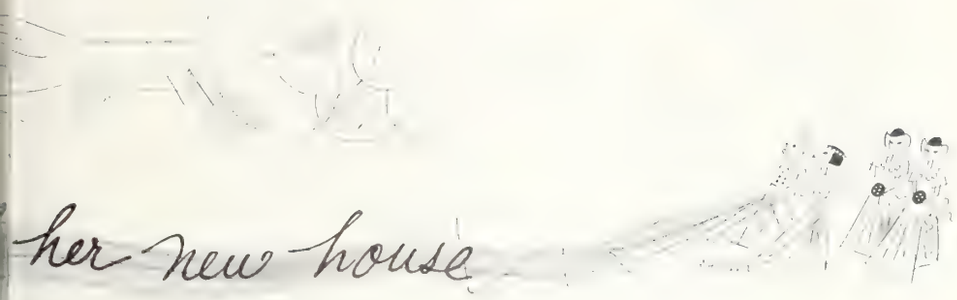








her new house



For the bride's first dinner party a glittering table decoration (1) comprising low, square bowl and candlesticks of heavy crystal: Steuben. Another big asset in entertaining is the punch bowl and glasses (2), crystal with black bases and suction type ladle: Pitt Petri

The International Silver Company name their newest flat silver "Trousseau" (3), a charming design with a modern classic air. The chromium wine cooler (4), by Chase Brass & Copper Co., has a decorative plaque by Rockwell Kent: Ovington's. Breakfast set for two (5) decorated with chef and maid appliquéd in black and white on sheer peach linen: Bournefield. A tall slender mirror (top of [illegible]ique glass, with half moon design like frosted pearls, has vase to match: Khouri. For informal parties—mahogany revolving-top table (7) fitted with Spode china: Plummer

"Modern Classic", the new flat silver (8) by Rogers, Lunt & Bowlen—another perfect wedding gift! Also for Classic schemes (9) a smart carved terra cotta and marble lamp with white silk shade: Elsie de Wolfe. Crystal clock (10) and mirrored trinket box: Rena Rosenthal



6



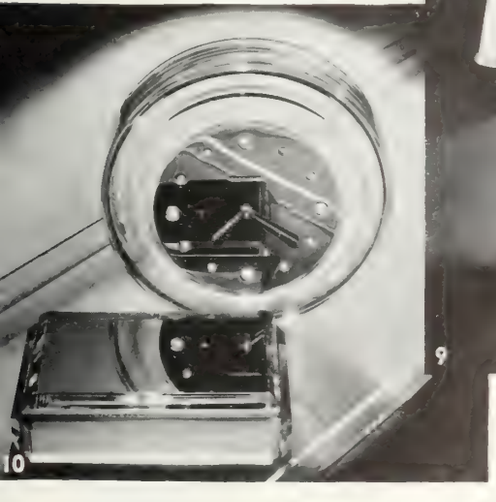
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8

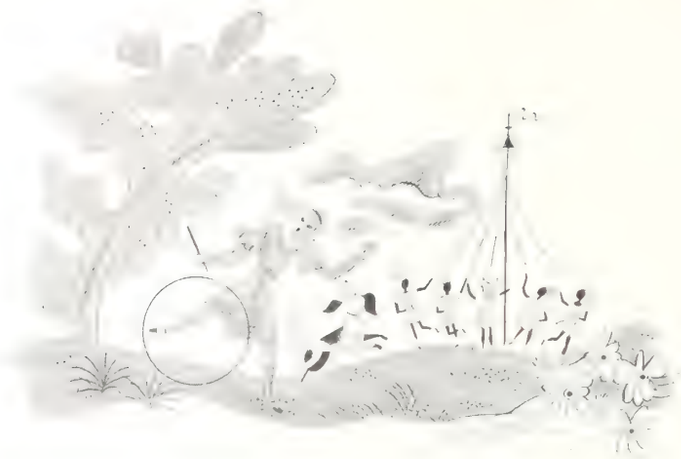


9



10







TIMELY GARDENING HINTS

E[illegible] home-lovers and gardeners have had a great interest in the production of varieties whose size, color or form surpasses anything heretofore seen. Often the improvement concerns some old-time favorite like the Scabiosa, of which the Improved Giant Hybrids offered by a [illegible] mammoth in size and form.

S[illegible] essential to a bountiful crop of high quality fruit, for through it you upset the plans of a persistent army of insect pests. Spray thoroughly with Bordeaux mixture and arsenate of lead just before the flowers open, again when the petals fall and once more ten days later, and you'll reap the reward in better apples later on





THE bucket of water as a receptacle for just-cut flowers may not be esthetic or socially prominent, but you can't deny that it's everlastingly practical. You can carry it right with you into the garden and plop the stems in as soon as they're snipped from the plants, thus assuring maximum lasting quality in the blooms when they're in the house

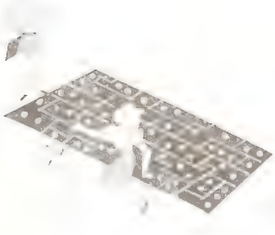
PLANTS can no more withstand overcrowding than can people; it makes them spindly, unhealthy and generally below par. In the case of vegetable root crops, such as Carrots and Beets, it means that many of them literally won't be worth gathering. So what good gardeners do is to pull up and discard enough of the too numerous young plants to give the [illegible]





FOR lawn mowing close to shrubs, fences, foundation walls and various other places where the regular hand machine cannot go, an excellent job can be done by a one-wheel "trimming" mower specially designed for the purpose. This tool is so made that it will actually cut within half an inch of such obstructions, and of course it can turn sharp corners with the greatest ease. Its gear-driven blades revolve across a cutter-bar in the same manner as those of its regular big brother, but they are fewer in number and shorter. Properly used and cared for, this adjunct to well-kept lawns will be a wise investment and last for years

LIKE the annual Scabiosa at the top of the page, the Art Shades Calendulas open new doors of flower enjoyment. They are to be had in almost every known color and tone from pure white to dark orange—delicate apricot, buffs, creams and many intermediate hues of beauty



TO INTEREST children in gardening we know of nothing better than the new "package garden" sketched here. It consists of a strip of mulch paper punched and labeled for planting the annual flower seed assortment which, with necessary fertilizer, completes a convenient package







2 NEW CAMPBELL'S SOUPS to grace the finest tables!

NOODLE WITH CHICKEN SOUP

··with hearty egg noodles
···rich chicken broth
··tender chicken meat

Noodle Soup—glorified, transformed, immeasurably bettered by the skill of the great soup-chef! Isn't that an alluring prospect? The moment you taste Campbell's Noodle Soup, with its extraordinary chicken richness, you will sense a distinct and original creation—an old favorite lifted to a fresh, high deliciousness.

Here is Noodle Soup so richly chicken that the appetite is supremely gratified. The finest egg noodles, in substantial quantity, are steeped in the chicken broth of extra strength and flavorful goodness. Tender morsels of chicken meat, white and dark, from the choicest parts, offer a tempting garnish.

The price—just the same as other Campbell's Soups!





CREAM of MUSHROOM

containing sweet double-thick cream

Open your next luncheon or dinner party with this new soup de luxe—Campbell's Cream of Mushroom!

Never have you served on your own table choicer mushrooms than are used in Campbell's. Fresh, whole, cultivated mushrooms are richly puréed and blended with sweet, fresh cream—cream so thick it will hardly pour. Delectable tidbits of mushroom are the liberal garnish.

The cream is double-thick. So that when an equal quantity of water is added in your kitchen, the soup is a genuinely rich Cream of Mushroom—of enticing smoothness and mushroom goodness.

The price—just the same as other Campbell's Soups!

K FOR THE RED-AND-WHITE LABEL

NRA
WE DO OUR PART

21 kinds to choose from . . .

Asparagus	Clam Chowder	Noodle with chicken
Bean	Consommé	Ox Tail
Beef	Julienne	Pea
Bouillon	Mock Turtle	Pepper Pot
Celery	Mulligatawny	Printanier
Chicken	Mushroom (Cream of)	Tomato
Chicken-Gumbo	Mutton	Vegetable
		Vegetable-Beef

EAT SOUP AND KEEP WELL



"I have learned by actual comparison *(writes a lady from Vicksburg, Miss.)* that Bon Ami lasts twice as long . . . and does far better work" . . .

"I have a friendly suggestion to make to your advertising department," writes Mrs. C. S. Southworth. "It is my belief that the economy motive for using Bon Ami could be stressed a great deal more. I have learned by actual comparison, a box of Bon Ami lasts twice as long as the 'gritted' cleansers and does better work.

This letter is typical of many we receive from women who write just because they like Bon Ami so well. Many prefer Bon Ami because it does more than clean, it always leaves a beautiful polish. Others because Bon Ami doesn't redden hands. Or because it leaves no gritty sediment—because it is so white and odorless.

For all these reasons, Bon Ami is the finest cleanser you can buy. Try it on your bathtubs, your sinks—for [illegible] your cleaning.

Bon Ami

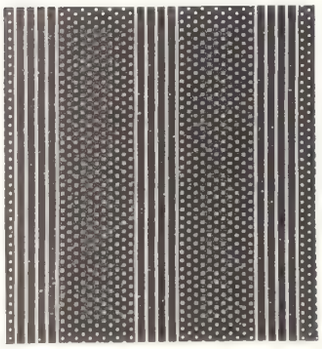
"Hasn't Scratched Yet!"



More summer fabrics

RIGHT. A bright yellow chintz with a lattice pattern of green and white ribbon tied with perky bows. Charming in a country dining room or a young girl's bedroom. By Cyrus Clark: Frederick Loeser





LEFT. A tailored assortment of thin stripes and dots done in white on bright red chintz will give a nicely custom-made look to slipcovers for summer chairs. A Cyrus Clark fabric: R. H. Macy

LIVING [illegible] in town can dress for summer and keep their dignity in the lovely white chintz at the right—bedecked with black lace and graceful amber plumes. [illegible] & Faulkner

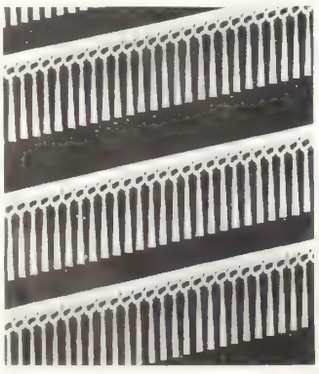




LEFT. Impressionistic waves and sand done in brown braid flecked with white on heavy beige cotton by Howard & Schaeffer. Effective for either slipcovers or curtains. From Frank Everett Moffatt



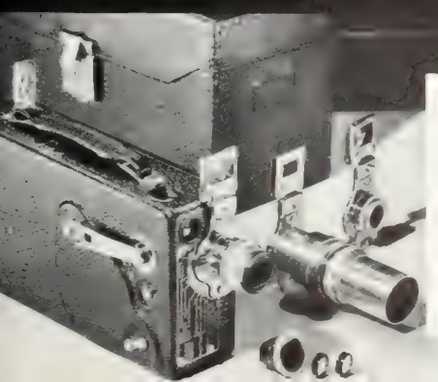
BRIGHT and dark, green corn stalks and leaves on the medium gray-green chintz at the right are a satisfyingly cool combination at a too sunny window. By Lehman-Connor: Bergdorf Goodman



WIDE rows of chartreuse fringe march in close formation diagonally across a dark red-brown chintz, at left. For a modern mid-Victorian's summer. A Linen Guild fabric: Abraham & Straus



ou're Making Movies with the "K" at Churchill Downs



● Extra equipment for the "K" includes four telephoto lenses, for close-ups of distant action; the wide-angle lens, giving breadth of view in close quarters; filters for cloud effects and scenics; and the Kodacolor Adjustable Filter for gorgeous movies in full natural color.

● Derby Day in Kentucky . . . a million-dollar spectacle made to order for your movie camera. The electric atmosphere at the start—the crescendo of excitement—the frenzied finish—your eyes can't get it all. But Ciné-Kodak "K" can. Loads with full 100 feet of 16 mm. film. Price from $112.50, case included. See your Ciné-Kodak dealer. Eastman Kodak Company, Rochester, New York. *If it isn't an Eastman, it isn't a Kodak.*

Ciné-Kodak "K"

EASTMAN'S FINEST HOME MOVIE CAMERA



★ with all the haunting beauty of rare old "Camphor Glass"

Here is another important "revival"...Silver Mist... Fostoria's latest triumph in glass-making technique. Here is glassware almost too beautiful to describe... glassware you might have looked for in the prized collection of a connoisseur, but which you would certainly not have expected to find in today's stores, priced well within your reach.

When you see it, we believe you will agree that we have retained in Silver Mist all the satin sheen of fine old "Camphor Glass". Perhaps you will feel as we do, that our reproduction is an improvement on the original. Write for our booklet on Correct Wine and Table Service. Fostoria Glass Company, Moundsville, W. Va.

The pieces illustrated are:—footed fruit bowl and candlesticks to match, "Trindle", decanter, flower vase, candy jar, bitters bottle, three-part relish dish and the popular Fostoria "Bubble Ball". These are just a few of the beautiful Fostoria pieces in "Silver Mist".

Fostoria
THE GLASS OF FASHION

The bride is in the kitchen

(CONTINUED FROM PAGE 59)

Some like bitters in sherry, also.

Thin pea soup is made up of 2 lbs. green peas, 4 onions, ½ pint thin cream, 2 teaspoonfuls flour, 2 teaspoonfuls butter.

Shell peas, peel and slice the onions thin and put them into a small quantity of boiling water in which is a tiny pinch of soda. Boil until tender, then drain off and keep the juice. Keep out about two tablespoonfuls of the peas and keep them warm in the juice. Pass the rest through a sieve. Then pass again through a very fine sieve. Make a thin cream sauce by melting the butter; add the flour and the hot cream. Add the purée of peas. Keep warm in double boiler. When ready to serve, salt and pepper to taste and add the juice and the whole peas.

For the asparagus, scrape and wash two bunches of asparagus. Cut off tough ends and tie bunches top and bottom with white string. Put heads down in cold water to soak until ready to cook. Plunge into boiling, salted water in which is a tiny pinch of soda. Cook until tender but not floppy. In the meantime, brown some butter by placing it in an enamel saucepan to simmer. It will eventually brown. Place the asparagus on a hot platter; remove strings, drain well and pass with a bowl of grated Parmesan cheese and the browned butter.

[illegible] is good cut 1 chicken for fricassee, 2 carrots, 4 white onions, 2 teaspoonfuls flour, 1 pt. good chicken stock, 2 small peeled tomatoes, ¾ lb. small mushrooms, 1 teaspoonful chopped parsley, 1 cup red wine, ½ lb. butter.

Put most of the butter in large iron frying pan. When melted, add the carrots and onions, which have been peeled and sliced in thin circles. Let cook for ten minutes, stirring meanwhile. Add the pieces of fowl and a little salt and pepper. Let cook another ten minutes, turning the chicken to brown on all sides. Sprinkle with the flour, and add the hot stock and the cut up tomatoes. Stir until it boils, then let it simmer for twenty or thirty minutes. Add the quartered, washed and peeled mushrooms and the chopped parsley. When quite tender, add the red wine and let simmer a while longer. Season again to taste and serve if possible in a hot earthenware casserole.

For the strawberry soufflé, have 1 qt. fresh strawberries, ½ pt. cream, 6 egg-whites, 2 cups granulated sugar, 2 heaping tablespoonfuls powdered sugar, 1 tablespoonful confectioners' sugar, kirsch.

Wash and stem the berries carefully. Keep out eight of them. Mash the rest thoroughly with a potato masher and add the granulated sugar. Mix well and put in refrigerator to chill. An hour before dinner, drain off one cup of the juice and slice into this the whole berries in thin slivers. This is the sauce for the soufflé. Have ready in the refrigerator the whites of six eggs in a large bowl. Also measure out the powdered sugar, and a generous cup of the strawberry pulp. Butter well an 8 by 3 inch Pyrex dish. The oven should be moderately hot—325 The soufflé will take twenty-five m utes to bake, so plan accordingly. W ready to mix, beat the whites very s and fold the powdered sugar in wi a wire whisk. Then fold the stra berry pulp in carefully. Put gently i baking dish. Place dish in pan of h water and set immediately in oven twenty-five minutes it should be fi to the touch and well risen. Rem from oven and sprinkle generou with the confectioners' sugar. Serv once with the sauce, the kirsch and cream, which has been slightly beat

DINNER FOR TWO ON MAID'S DAY O

Honey Dew Melon
Boned Squab Chickens en Casser
Petite Pois à la Française
Italian Bread — Coeur à la Cr
Ripe Peaches — Black Coffe

To prepare the squabs, have 2 ba milk-fed, squab broilers, boned, cupful wild rice, 1 heart of celery tablespoonfuls melted butter, 1 carr 2 onions, 1 teaspoonful savita, 1 t spoonful chopped parsley, 1 lemon tablespoonful cognac, 1 bunch wat cress, olive oil.

Have the butcher bone the bir Wash the rice in four or five differe waters until thoroughly clean; thr away all the rice that floats to the t Cook the rice in plenty of boilin salted water until tender but n mushy. Drain well, add the cele which has been well chopped with o of the onions, salt and pepper a two tablespoonfuls of melted butt Stuff the little birds full of this a sew or tie up, giving them as nu shape as possible.

Melt the other tablespoonful of b ter in a small iron cocotte or alumin roaster and slice the carrot and oth onion up fine into this and bro lightly. Then add the birds and bro them carefully by rolling them o and over. When delicately brown add the savita, which has been th oughly melted in hot water, salt a pepper and seal hermetically. Co slowly in oven for about a half ho Remove juice and pour a tablespoon of cognac over the birds and light Reduce the juice by simmering v slowly on top of stove. Serve t chickens on a hot platter garnish with watercress which has been toss in a little olive oil and lemon ju Pour the reduced juice over the bir and serve at once.

Petite Pois à la Française requi 1 lb. peas, 2 white onions, ¼ h lettuce, 1 lump sugar, 3 tablespoonf butter, grated nutmeg, a little pars

Put half the butter in bottom of p Shred the lettuce and the onions a add these, the parsley and the sug and one tablespoonful of cold wat salt and pepper and a dash of nutm Last of all, put in the peas. Set on t fire and cook quickly for about twe minutes. Drain off the juice, when te der, and reduce it by letting it bo Add the rest of the butter to the pe Put in hot dish and pour the ju over them. Serve at once.

(*Continued on page* 81)

SO THAT YOU MAY KNOW



Henceforth

when you are buying wines and liquors look for this

Mark of Merit

on the neck of the bottle. It is the Guarantee of

The house of

Schenley



THE SCHENLEY MARK OF MERIT...YOUR UNFAILING GUIDE

This advertisement is not intended to offer this product for sale or delivery in any state or community wherein the advertising, sale or use thereof is unlawful.



"MODERN CLASSIC" DESIGNED BY ROBERT J. LOCHER

MADE IN STERLING SILVER BY ROGERS, LUNT & BOWL

Announcing

MODERN CLASSIC



ROBERT E. LOCHER, architect and designer, is widely known for his painted rooms, and for his furniture and accessories in glass and metal. He has executed commissions for many socially prominent clients, and for well-known architects and decorators. Mr. Locher's authoritative articles on modern art and decoration, with his original designs, have appeared in such publications as "House & Garden", "Vogue", "Home & Field". His work has also extended into designing stage settings for important productions in New York, London, Paris. Particularly fortunate are we now to enjoy and preserve his art in this Sterling Tableware.

• Rogers, Lunt & Bowlen, Silversmiths, present MODERN CLASSIC, a new pattern in TREASURE Solid Silver. It was created by Robert E. Locher, one of America's most important contemporary designers.

• Here, indeed, is a modern classic in fine sterling tableware . . . the work of a master designer and master craftsmen. Its simple beauty expresses the very essence of the modern spirit.

• The sleek, slim handles have classic proportions . . . the raised center panel continues over the top into a trim and effective scroll on the back. The radiant beauty of the pattern, you suddenly realize, is achieved by the artful composition of the gleaming plain surfaces. Amazing that anything so utterly simple can be so rich in character—and so colorful!

• MODERN CLASSIC may now be seen at leading jewelers in most of the principal shopping centers. Brides-to-be will surely want to see this pattern before they make any decision. If your jeweler has not as yet received his stock, write us and we shall promptly arrange for you to see this new design. We know you will be delighted with MODERN CLASSIC in the actual silver. When you take a piece in your hands you will instantly recognize its luxurious weight—and its rare beauty.

• If you will let us know that you are interested, we shall gladly send you a copy of the MODERN CLASSIC brochure, with a price list. Address: Dept. B-17, Rogers, Lunt & Bowlen, Silversmiths, Greenfield, Mass.

"Treasure" Solid Silver

STERLING 925/1000 FINE

"Driving New Dodge is Real Sport"

SAYS MRS. PATRICK J. HURLEY



Mrs. Patrick J. Hurley wife of the former Secretary of War, says: "The next best thing to riding my favorite mount is driving the new Dodge. It's real sport! Its ease of handling and its complete comfort are something to marvel at!"



Miss Charlotte Noland of the exclusive Foxcroft School, Middleburg, Va. says: "I am especially impressed with the new Dodge '7-Point Ventilation'. For the first time one can enjoy plenty of fresh air with complete freedom from drafts, no matter what the weather."



Mrs. Charles Farrelly famous bridge expert, says: "There seems to be no end to the marvelous features in this new Dodge. Everything has been thought of to make driving easy, convenient, and comfortable." Women everywhere praise Dodge safety and economy, too.



Prince Georges Matchabelli who turned his hobby for making perfume into a world-wide business, says: "The new Dodge 'Floating-Cushion' Wheels mark an extraordinary advance in riding comfort. They seem to step over bumps and ruts, making the roughest roads smooth."

NEVER before has driving been so simple ... so effortless, as it is in the new, bigger Dodge. Cross-Steering permits finger-tip control of the steering wheel. The Automatic Clutch†—plus Dodge free wheeling—makes use of the clutch pedal unnecessary. Hydraulic brakes respond instantly, smoothly, at the slightest pressure on the brake pedal.

See the new, bigger Dodge. It has an amazing array of advanced features that will delight you—and yet it costs just a few dollars more than the lowest-priced cars! Ask any Dodge dealer about the "Show-Down" Plan. Women everywhere pronounce it the simplest, most fascinating way ever devised to explain and compare modern motor car values!

NEW *Bigger* DODGE $645*

*The new, bigger Dodge on 117-inch wheelbase: Coupe $645; Coupe with rumble seat $695; Two-door Sedan $695; Four-door Sedan $745; Convertible Coupe $745. On the 121-inch wheelbase: Brougham $835; Convertible Sedan $875. *All prices f. o. b. factory, Detroit, subject to change without notice. †Special equipment at slight extra cost.*

The bride is in the kitchen

(CONTINUED FROM PAGE 80)

œur à la crème can be bought
prepared in a few French deli-
shops, but a very good imi-
an be made at home by working
ottage cheese through a very
ve and putting it into heart-
aluminum molds which have
eral holes punctured in the bot-
d which have been lined with
of cheesecloth wrung out with
cold water. Pack well and
refrigerator to chill. Turn out
ividual dessert plates, remove
loth carefully and pour a little
ver them. Serve with bar-le-duc
homemade strawberry jam and
crackers.

DINNER FOR SIX

d Pineapple Cocktails, Frappéd
wn bread and cream cheese
anteloupe and Parma Ham
Hors d'Œuvres
Hot Vichisoise Soup
own Roast of Spring Lamb
Potato Balls Mint Sauce
Apple Balls Lima Beans
ch Rolls Green Salad
Claret
Vanilla Ice Cream
Black Coffee

canteloupe hors d'œuvres are
by scooping out quarters of
upes with a spoon and serving
with thin slivers of Parma sliced

pe for Vichisoise soup was given
last issue of House & Garden.

rose apple balls, 6 delicious
1⅓ cupfuls of granulated sugar,
getable coloring, ½ lemon.
h the apples. Peel and keep the
Scoop out as many little apple
as you can with a knife made
lly for this purpose. Put them
diately in a pan of cold water
ning the juice of half a lemon.
a syrup of one cup of sugar and
d one-half cups of water. Boil
e minutes; then add the apple
Cook just long enough to soften
Melt a little dab—ever so little—
coloring in a teaspoonful of the
and add to the juice. Let the
oak in this juice for a few min-
ntil pink. Drain them then care-
nd put in a glass dish. In the
ime put the remains of the ap-
nd their skins in an enamel pan
ver with cold water. Put on to
ntil only one cup of juice is left.
into a jelly bag and drain. Put
p of juice thus obtained in an
l pan and boil for five minutes.
add the ⅔ of a cup of sugar and
ntil the sugar is melted. Cook
y until a small amount of it
ed from side of spoon flows to-
and sheets from the spoon.
ly tint this juice in above man-
nd pour over apples. Put in re-
tor to cool and serve very cold
he hot lamb.

make mint sauce wash a bunch
sh mint carefully. Remove the
and chop them very fine. Take
up of vinegar, one-quarter cup
ter, one cup of sugar and half
poonful of salt. Boil in an enamel pan until syrupy. Put the very finely chopped mint in a bowl and pour the boiling syrup over it. Cover tightly until ready to serve.

SUNDAY BREAKFAST

Champagne Cocktails
Fresh Raspberries Fresh Strawberries
Kidney Stew
Broiled Ham and Scrambled Eggs
Broiled Sausages with Creamed Potatoes
Kippered Herring
Hot Egg Muffins Whole Wheat Muffins
Coffee

The country is the ideal place to give a Sunday breakfast, but it can be very successfully done in town, too. The guests should be invited for twelve o'clock. One of the first requisites for any buffet meal, and particularly the Sunday breakfast, are proper serving dishes and contrivances for keeping food and drinks hot or cold, as the case may be. When the guests arrive, they should be greeted with a sparkling champagne cocktail. This will put them in the right frame of mind. If the dining room permits, arrange the large table with the necessary linen, silver, hot plates, hot breads and butter. On a separate table have the coffee standing, piping hot, also pitchers of hot milk to favor your European minded guests with their café au lait. And on the buffet or upon a third serving table have bowls of cream and berries laid out. This will help to keep the different courses appetizing looking for late comers.

For kidney stew: 4 veal kidneys, 1 qt. milk, 4 tablespoonfuls butter, 4 tablespoonfuls flour, 2 bay leaves, ½ lemon, 10 mushrooms.

Remove the fat and skin from the kidneys, split and cut out the hard white substances and fat from the centers. Wash well, cover with cold water and soak for four hours, changing water as it gets cloudy. Then put the kidneys into an enamel pan, cover with cold water and heat slowly. When at the boiling point, pour off the water. Repeat the process three times. Then simmer very gently for twenty minutes. Put in refrigerator overnight. When ready to prepare for breakfast, separate all the cords and veins from the kidneys and cut them in small pieces. Place in an enamel pan, add the bay leaves, two cups of water, the thinly sliced half-lemon and the peeled, washed and sliced mushrooms. Simmer for twenty minutes. In the meantime make the sauce by melting the butter, adding the onion chopped very fine, the flour and the hot milk. Cook in double boiler. Add the kidneys and mushrooms, but first remove the lemon. Sprinkle with chopped parsley and serve with small pieces of freshly made hot toast.

To serve the kippered herrings: open can and drain off oil. Heat milk in shallow pan and put in the kippers. Bring to a boil. Remove carefully and wipe dry on a piece of cheesecloth. Fry lightly on both sides in a little butter and put on hot platter. Garnish with parsley and serve at once.

(*Continued on page* 82)

"THERE ARE TOO MANY COLD ZONES IN OUR HOUSE"



WHEN a child stops playing . . . shivers . . . and climbs into your lap to get warm—it's time you did something about your home heating. It shouldn't need the plaintive whisper "Mummy—I'm cold!" to make you realize the danger in your home of cold zones—those chilling, spots that always were uncomfortable last winter.

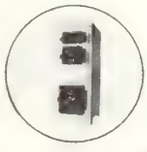
No home with cold zones is really livable. It isn't healthful for your family. It isn't hospitable to your guests.

Why not get rid of these drafty, chilly spots now, before another bitter, biting winter penalizes your family's health and comfort? Forecasters predict colder winters for the next five years. Prepare for them now, when American Radiator Heating costs so little. A small down payment installs it—*with no monthly payments until Fall!*

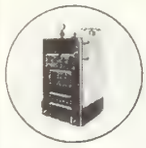
Right now—while those unpleasant, uncomfortable experiences of this crackling, biting winter are fresh in mind—find out how little it costs to enjoy cozy, springtime warmth in your home even in the coldest weather. Mail the coupon today.

ARCOLA RADIATOR HEATING

Hot water radiator heating for 2 to 6 rooms. No cellar required. Priced, including radiators—as low as $111.00 *Plus Installation*



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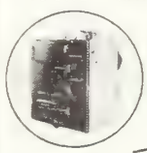
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Designed especially for use with gun or rotary type oil burner. Priced as low as $256.00 *Plus Installation*



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25 cocktails the whole world loves... collected from the smartest bars of Europe and America



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A *Schenley* PRESENTATION

BACARDI

Schenley, sole agent in the United States for Compañia Ron Bacardi, S. A.

The bride is in the kitchen

(CONTINUED FROM PAGE 81)

BUFFET SUPPER

Martini Cocktails
Hot, Strong Consommé in Cups
Hors d'Œuvres
Grilled Sardines on toast
Baked Eggs Cecilia
Gnocchie Tomatoes à la Hussard
Baked Onions
Home Cooked Slivered Ham
Cold Roast Beef, Chive and Mustard Sauce
Cold Chicken Yorkshire Style
Supreme of Cold Duck en Gelee
Mixed, Tossed Salad
Red and White Wine
Rum Cake Meringued
Sliced Pineapple and Strawberries in Kirsch
Strawberry Tarts
Coffee

For the grilled sardines, slice white bread a quarter inch thick and cut into strips three inches by one and one-half inches. Toast lightly. Make a paste of five sardines, one teaspoonful of grated onion, one teaspoonful of Guldens mustard, three level tablespoonfuls of butter, one teaspoonful of vinegar and half a teaspoonful of salt. Spread the toasts lightly with this and lay a whole sardine on each. Squeeze a little lemon juice over all and put under a very hot grill for a few minutes. Serve very hot.

Gnocchie is made of ½ melted butter, ¼ cup butter not melted, ½ cup Semolina (a fine yellow meal which can be bought in Italian stores), ½ cup cornstarch, 1 teaspoonful salt, 4 cups of scalded milk, 1½ cups of grated Parmesan cheese, yolks of 4 eggs well beaten.

Melt butter in top part of double boiler. Mix cornstarch and semolina and salt together. Add to melted butter. Stir well and add the hot milk gradually. Put directly on flame and stir furiously. It will get very thick. Remove from fire and cook in double boiler three minutes. Keep stirring. Add one cup of grated cheese. Remove from fire and add the well-beaten egg yolks. Stir well and spread out to ¾ inch thickness in an oblong, buttered Pyrex dish. Let it get thoroughly cold, then cut in equal sized squares about two inches. Butter a large oblong Pyrex dish and cover the bottom with the squares put neatly side by side but not touching each other. Put a tiny dab of butter on each piece and sprinkle with cheese. Put a second layer of gnocchie on top of the first and repeat the butter and cheese process. Put dish in a very hot oven and cook about fifteen minutes, or until brown. Serve at once.

To make baked eggs Cecilia, hard-boil a dozen eggs gently for thirty minutes. Plunge into cold water and remove shells. Scrub and dry thoroughly two dozen large mushrooms. Remove and slice the stems and put them to boil slowly in a covered enamel pan in a little water to extract their juice. Make a sauce Mornay in the following manner: Melt two tablespoonfuls of butter, add two tablespoonfuls of flour, mix. Add three cups of hot milk and the juice of the mushroom stems. Boil for ten minutes, ring continually. Add little by five tablespoonfuls of thick cr Pass through fine sieve and cor to cook for half an hour or more double boiler. Take from fire and two tablespoonfuls of grated Parm cheese and two tablespoonfuls of ed Swiss cheese. Stir well and little by little, two tablespoonfu butter, salt and pepper to taste a little dash of nutmeg. Butter a s oblong Pyrex dish and put twel the mushrooms stem side up i Chop the other twelve mushrooms fry them in a little butter in a frying pan. Cut the eggs in half c wise and remove the yolks. Squash yolks up fine. Add the cooked m rooms, their juice and enough of sauce Mornay to make a soft p Put a little of this paste in each of the eggs and stick them toge again. Put dabs of butter on w mushrooms, salt and pepper them broil. When done, put a little of egg paste in each one and care stand the eggs which have been stu in them. Cover all this with the Mo sauce and sprinkle with Parm cheese. Pour a little melted butter each egg and put the dish in a oven to brown, quickly.

Tomatoes à la Hussard is mad cutting off the tops of 12 little to toes and scooping out the s Sprinkle the inside of each with a spoonful of tarragon vinegar. D well and put them in a baking Place in a very hot oven for five utes. Stuff with the following ture: Take equal parts of chop sweet pimento, chopped sweet pick chopped mushrooms and chopped bo tongue, mixed together with t cream sauce and seasoned to taste the tomatoes heaping full. Put a b olive oil on the bottom of an obl Pyrex dish and place the tomatoes it. Sprinkle well with dried, toas bread-crumbs, sprinkle with me butter and put in a hot oven to b

For chive and mustard sauce, a tablespoonful of chopped chives cup of Guldens mustard.

Baked onions are best made by p ing and washing two dozen onions parboiling them. Drain well and sa in a frying pan with a little bu and a teaspoonful of sugar until gla Stick two whole cloves in each one a arrange them neatly in a small obl Pyrex dish. Make a very thin cr sauce with one teaspoonful of but one teaspoonful of flour and a cup thin cream, salt and pepper. Add tablespoonfuls of thick cream and p over the onions. Bake fifteen minu Serve hot.

For meringued rum cake make t thin square layer cakes. Make a th custard by cooking 2 cups of milk w 1½ tablespoonfuls of cornstarch 3 tablespoons of granulated sugar i double boiler until quite thick and raw taste has disappeared. Beat yolks of six eggs stir into the custard and cook a minute or two. the meantime, beat the whites of

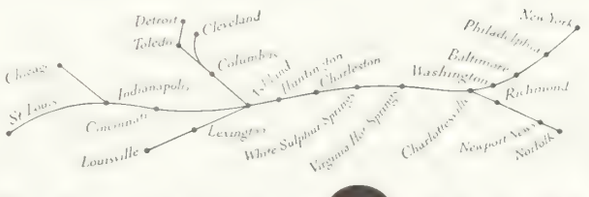
(*Continued on page* 115)



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Travel C and O and Sleep Like a Kitten

HE GEORGE WASHINGTON
HE SPORTSMAN · THE F.F.V.
e Finest Fleet of Air-Conditioned Trains in the World



CHESAPEAKE and OHIO

Looking forward to Silenes

(CONTINUED FROM PAGE 65)

gerously scarce. But where it lies in the path of that Juggernaut, the development scheme, it is assuredly permissible to rescue it. Let the would-be rescuer, however, bear in mind the fact that the fleshy root is strongly anchored in the ground and takes deep and careful digging to extract it without injury. The Wild Pink likes a deep gravelly soil impregnated with leafmold, and it seems to thrive best in light-shade, where it will usually seed itself prolifically.

The other outstanding eastern species is the Fire Pink, *S. virginica*. It bears the most brilliant scarlet, starry flowers on purple-stained stems about a foot in height and somewhat sticky, as is the case with so many of this family. I have not found this plant an easy one to make individually permanent in the garden, but when it departs it usually leaves a few seedlings behind to salve the grief of the gardener. It seems to dislike winter damp and does best planted on a well-drained height of the rock garden, with a deep body of gritty soil into which the long roots may penetrate. Naturally it grows in well-drained open woods, having a range from southern New Jersey to western New York, and, according to Gray, from southwest Ontario and Minnesota to the Southwest. It blooms a little later in my gar-

[illegible]

Among the western species are some truly spectacular beauties that may with care (and prayer) be grown successfully in eastern gardens. *S. californica* occupies the top of a "high" tableland in my rock garden and I am delighted to see that though this has been a winter of extreme and unusual cold its dusty rosettes are in good condition beneath the blanket of salt hay. The oval-pointed leaves contrive a little rosette from which arise the tallish, lax, sticky stems, sparingly set with sticky leaves and branching at the top so that the blossoms, of a vivid scarlet color, are borne in a loose spray. To achieve them is one of those high spots in the gardener's experience to which he eagerly looks forward, for they are not common; even in their prodigal state they are fairly rare, growing up to 3,000 feet in the California mountains, generally associated with Oaks and Douglas Firs, I understand. But when I gave it like shade and company in the garden it took speedy leave of my acre. The sunny tableland and deep stony soil suit it best in our climate.

Silene hookeri is an alpine in the most approved style—a little low plant with immense brilliant flowers—a little huddle of downy leaves against which the deeply lobed and fimbriated, warm, salmon-hued blossoms, almost two inches across, show to supreme advantage. This is not an easy plant to keep where winters are apt to be muggish and open; the only safety lies upon a sunny ledge with soil a foot to two feet deep, composed of grit, light loam and chips, granite preferred, wherein the long perpendicular root can burrow and ramify. When you receive your roots from the dealer you may feel somewhat sceptical, for they will probably look like nothing so much pieces of old wood with a few sh adhering to them. But put them in ground firmly and let Nature take course. If the gods are smiling you and you have chosen their with care, you will in time com know one of the most beautiful p that can be grown in a rock ga Undoubtedly the plant is hardy, just as undoubtedly it is what my colored cook calls "peckish." It n to be carefully considered.

Mr. Purdy writes me of *Silene grami*, a newly introduced species to be stronger than *S. hookeri* and bright cherry-red flowers. I've no grown it, nor have I grown *S. lacin* with bright scarlet flowers, and there are these to look forward to look back upon with gloomy memo is *Silene acaulis* whose minute tuft huddled shiny foliage have win and summered in my garden for n years, without so much as maturi bud, much less a blossom. This cies is perhaps the most famous the race; in fact, one might say the fame of the family rests firmly u its diminutive and unresponsive sh ders. Song and story relate that covers itself with a glory of bright stars, all across its far-flung range the European and American A With me it does nothing of the k It simply remains fat and green inscrutable and I always have a ing that those little silent tufts are were, for I have thrown them o thumbing their noses at me. T hopefully I read that *S. elongata* cousin from the Dauphenè and the abouts, would scorn to act in so sc a manner to one whose intentions w so kindly directed toward it. W pains a tuft of *S. elongata* was secu It has lived, nay thriven, upon hospitality for four years and not pink star in rental has it paid. I to be removed to the newly-construc scree for a last chance—then the r bish heap.

FOR ROCK GARDENS

Many alien Silenes are far more sponsive; indeed, they seem a friend lot and very comely into the barga The Sea Campion, *S. maritima*, nat of British seacoasts, is a blue-g trailer with somewhat ragged-look white flowers with inflated calices nice for a sunny wallface or a slo in the rock garden, not too choice, deed, but easy and pretty. A pink-flo ered form is offered and also a doub flowered one that is said to look like untidy Pink.

The Austrian Catchfly, *S. alpestr* belonging to calcareous mountains Europe, is a little low plant with da shining leaves, making carpets of small greenery and materializing foam of small fringy white flowers late May and June, with a sprinkli thereafter at almost any open seas It is a first rate plant for the cool s of the rock garden where the soil loamy and fairly rich. A smaller ed tion of it came to me as *S. a. pusil* very dainty and pretty, and still a other of these small starry wh Silenes is *S. quadrifida* (*S. quadrido tata*). All belong on the cool side

(Continued on page 94)



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Havre, Cherbourg, Bordeaux and Marseilles... gateways of France through which the world passes... from the corners of the earth they come... on business... on pleasure ▼ Some seek the quiet coolness of the channel resorts... Normandy, tranquil and proud of her heritage ...Brittany, the land of granite spires... those who seek the sparkle of life, Paris, the gay, the ever youthful ▼ The spas of Vichy, Aix and Vittel will renew your body and soul... sunshine and the whole Cote d'Azur is waiting for you—where the sea is bluer than the blue of the sky and the sunshine soothes and caresses! ▼ Unchanged for centuries, the spirit of France is calling you... from the Strait of Dover to the majestic Pyrenees, from rugged Brittany to the beautiful Vosges ▼ Hotels of all grades... cosy little inns all along the way... food unsurpassed and inexpensive... your local travel agency will help plan an itinerary.

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IF YOU SERVE A BUFFET SUPPER

DOES the very idea of having fifteen or twenty people for dinner send cold shivers up your spine? Then you don't know the ease of a buffet supper, where the more guests you have, the better the party.

Ever since clever hostesses discovered Chase chromium articles that were designed especially for buffet suppers, smart informal entertaining has been the vogue. Chase chromium, brilliant and gleaming, makes it easy to set the most attractive tables. And food can be kept hot without a bit of bother if you have a Chase Electric Buffet Server.

Non-tarnishing Chase chromium, that never needs hard polishing, is being shown in good department, gift, and jewelry stores. Make a special point of looking for these on your next shopping trip:

(AT LEFT) Chase Electric Buffet Server $40.00 . . . Architex Flower Centerpiece (set of ten) $20.00 . . . Diplomat Coffee Set with tray $20.00 . . . Cocktail Shaker $4.00 . . . Cocktail Cups (each) $.50 . . . Cheese Server $5.00 . . . Cold Meat Platter $4.00.

(BELOW) Stirring Cocktail Mixer $4.00 . . . Wine Cooler* $10.00 . . . Wine Bottle Stand* $1.25 . . . Ice Bowl and Tongs $4.00 . . . Cocktail-Canapé Server $10.00 . . . Bottle Plaques (set of three) $1.00 . . .

With decorations by Rockwell Kent . . .

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Table linens by Mossé





Emily Post has written a booklet that explains the whole technique of giving a successful buffet supper. Send the coupon with ten cents in stamps for your copy.

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GENTLEMEN: I enclose 10c in stamps to cover the cost of sending me a copy of Emily Post's "How to Give Buffet Suppers."

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Beacon Street and Hollywood Boulevard, Michigan Boulevard and Fifth Avenue, alike, all recognize Marlboro as America's finest cigarette.

For Marlboros you must pay more but why skimp pennies on a luxury?

Firm, round, and full. Plain — or IVORY TIPPED for lip insurance!



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Fine Old Designs in Heavy Pewter

Pewter by Poole is superior in design and finish and each piece has the substantial weight found in the original Early American masterpieces which Poole reproduces. The metal in Poole Pewter is made after an old English formula—contains no lead.

The gleaming lustre of Pewter by Poole gives it high decorative value—its untarnishable quality makes it practical for daily use—it is unaffected by liquid contents.

department stores.

TRADEMARK

POOLE SILVER COMPANY, Taunton, Mass.



PEWTER BY POOLE

Open letters to the family

(CONTINUED FROM PAGE 48)

Lately after we have found out how much less trouble it is to fold the towel lengthwise through the middle, the monogram is advantageously placed near the right or left corner of the bath towel with the assurance of a proper "hang" and position.

Monograms on wash cloths and bath mats should be in proportion to the size of these articles. For the matching terry robe, now so much in demand, a style expert recently evolved the large monogram on the back of the robe, producing thereby an immensely effective decoration. Your linen hand and face towels should carry monograms which have direct relation in design or color to the colors and markings of the bath towels. The ideal ensemble embraces terry and huck towels matched in color, design and monogram. This, however, is difficult to achieve, except in the more luxurious qualities, for the linen huck and the cotton terry rarely come in matching shades. But such ideally furnished bathrooms do exist and where you see them, you may be certain that most painstaking planning has been responsible for the ap-

THE LINENS

The monogramming of bed linens offers no great problem. Plain sheets and pillow cases with monograms about four and two and one-half inches high, respectively, may be embroidered in almost any style in accordance with your own taste. Beware of overstuffed monograms on bed linens, for too heavy padding under the letters is bound to shorten the life of your linens. Here, it is quite in order to say a word about machine-embroidered monograms. The popularity of percale sheets brought with it the popularity of the mechanically and cheaply produced monogram which is, after all, the logical possessive adornment for inexpensive sheets. But, if you consider that the needle which embroiders these letters is frequently working at great speed, you may understand that it hits the texture indiscriminately. In doing so, it pierces many threads and weakens thereby the texture with resulting danger to your sheets. Expert machine-embroiderers may not be able to avoid this difficulty entirely, but by great care and skill in regulating speed and tension of thread, they can reduce this danger to a minimum. Of course with linens as with other types of home furnishings—and in particular when one is acquiring a trousseau—if the sum to be spent is not large, a few pieces of excellent quality are to be preferred to a closetful of inferior grade. Colored monograms on white bed linens are smart if correctly matched to the general decorative scheme. Pastel shaded sheets are enhanced by self-colored or two-toned monograms. Bed linens used in a room of contemporary style should be monogrammed accordingly. The lettering should be simple and direct—elaborate Spencerian effects are taboo.

The monograms on your table linens present a somewhat more difficult task. And it is in this particular field that glaring offenses are most frequently committed. As a rule, after we have selected our table damask, we turn the leaves of some dog-eared monogram book, choose a diamond or circular shaped monogram, and let it go at that. The expert, however, knows how to make the style and shape, the size and place of the monogram, harmonize with the design and quality of the damask. Just as you should avoid an Empire damask pattern for a Chippendale dining room, so should you avoid an anachronistic monogram. If the linen dealer has no suitable monograms in his book, have him draw some for you. It is great fun to select monograms for your table linens and have that feeling afterwards that your selection can pass muster before the most critical guest. Do avoid "show-off" effects in your napkins; the more letters and the larger the letters—such as M or W—the more restraint is in order. If the table cloth is to carry a monogram, be sure to have it placed at least four inches above the upper edge of your plates, towards the table center. Most napkins are being monogrammed in the center of the selvage side. But I refrain from giving this or any other definite rule by way of guidance, for, as I stated before, the first principle is harmony between pattern of napkin and monogram, in design as well as position. So place the monogram where it goes best and most naturally with the damask pattern, whether this be side center, corner, or the very center.

Buffet suppers, which should have linens all their own, offer you a chance to produce many gay effects with your letters. Plain, brilliantly colored linen with broad hem in contrasting color is greatly enhanced by an oversize monogram matching the border and placed on the side of the table approached by your guests. Such a monogram may be as high as eight inches and should be appliquéd by hand, while the napkins may have the identical monogram embroidered in the corner, the letters placed parallel with the hem and not diagonally. But remember, you won't find this type of monogram in any existing book.

THE SMALLER LINENS

Such smaller items as finger towels, guest towels, doilies, tea or cocktail napkins deserve as much thought and good taste in the selection of monograms as the larger linens. In fact, the intimate handling of these small linens calls for greatest discretion in design as well as color. Be sure to keep away from large monograms on tea napkins or finger towels. Often, you will find the best and most suitable designs for these small items on the monogram charts prepared for handkerchiefs.

The question of whose initials should figure most prominently in the trousseau monograms, whether the bride's or the groom's, is a moot one today. There are hot-headed protagonists on either side. I feel, however, that the traditional custom of having the bride's initials exclusively appear in the monogram of her trousseau linens is too beautiful to be done away with. It is also thoroughly practical for it offers to those who indulge in the lovely old-fashioned practice of gradually filling a hope-chest the opportunity to monogram their linens at the time they are acquired.



To a

RECENT OCCUPANT OF A GRAND LUXE SUITE

on the Ile de France

Because your original parties at Cannes ere the highlights of the Riviera season; cause your sojourn abroad convinced the l world, too, that you are the best-dressed oman of today; because, in the brief in- rval since your return, you have already troduced a new coiffure; and, lastly, because your constant search for the new and nart, you never make the mistake of measur- g excellence by price—we invite you to end your first unoccupied half-hour in a hevrolet. You'll make the ever-agreeable iscovery that though few cars are so inexpen- ve, *no* car is quite so well equipped to get ou about with ease. Discovery, did we say? Vell, it can scarcely be that, since Chevrolet s already firmly established as the smart ersonal car. But once you've been lulled by he blissful gliding ride, we feel sure that you, espite your penchant for starting trends, will be ontent to follow. When may we prove our case?

CHEVROLET MOTOR COMPANY, DETROIT, MICH.



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A GENERAL MOTORS VALUE

A WELL-PLANNED ROOM DESERVES THE BEAUTY OF AN

EMBOSSED LINOLEUM FLOOR!

The distinctive floor in this sunny living-room is Armstrong's Embossed Inlaid, Design No. 6260. This type of linoleum is exclusively Armstrong's.

(Natural color photograph)



"You grow sort of fond of a floor that's as friendly and cheerful as this . . ."

If you believe, as most people do, that a beautiful room begins with the floor, you'll be interested to know what one famous decorator says about Armstrong's Embossed Inlaid Linoleum:

"It possesses all the practical virtues that have always characterized linoleum, plus this one very decided advantage—a textured surface that softens and enriches colors."

Watch the play of light and shadow upon one of these floors and you will see what he means. An Armstrong's Embossed Inlaid Linoleum Floor has no dull moments. It is alive with warm color in sunlight, lamplight, and firelight. It recaptures the elusive charm of old-world textured floors, created by master-craftsmen.

And what about those "practical virtues"? For one thing, Armstrong's Linoleum is stain-proof and soil-proof. Spilled things that often ruin ordinary floors cannot harm it. A daily dusting, and an occasional waxing with Armstrong's Linogloss, takes the place of all bothersome floor care.

Embossed linoleum requires no special care. Like all Armstrong Floors, it is made to keep its charm, its underfoot quiet and comfort, for years. Your local linoleum merchant knows how to insure the longest service by cementing these floors securely in place over felt. And he'll be glad to show you all the newest Armstrong Floors, including many of these lovely embossed designs.



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FOR EVERY ROOM IN THE HOUSE

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f quiet Colonial dignity. Ask
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E WATSON COMPANY
89 WATSON PARK
ATTLEBORO, MASS.

Little patterned gardens of Old Charleston

(CONTINUED FROM PAGE 78)

interesting old garden near the east end of Hasell street; a long narrow arrangement of quaintly-cut flower beds, which receive appreciative care. The owner knows that this garden has existed for almost a century, and that the complicated pattern is just the same. It was an old garden when, as a young girl, she played there, and she well remembers it, especially a great *Pittosporum* bush exactly in the center of the largest round bed, just as you enter through the arch. At that time it had attained a size famous in the neighborhood, which in itself bears testimony that it was planted many years before. Unfortunately it is gone now, having reached a ripe old age and quite prodigious proportions. As in most Colonial gardens, the beds were originally bordered with Boxwood, and, as in most cases today in the city, it has disappeared, probably on account of the intense summer heat. Following the passing of the box, the beds were lined with Violets, and now a little creeping evergreen called Golden Moss climbs along the brick edges. Iris and many annuals fill the plots from spring to winter. That the peace of the flowers was once seriously disturbed, two cannon balls, found lodged in the earth, mutely testify.

Although not a part of the garden itself, yet often a part of the life within it, were the numerous little bells at various places on the side of the house. Each had a different tone, easily recognized, and each rendered a distinct command or message. Certain of these bells marked the hours when the children of the household could romp among the flowers; and this recalls a legend, a sad one about this garden. One day one of these children died, in her sixteenth year, and on her casket were laid Gardenias from the loved garden. From that day, they say, no Gardenia will live within these beds.

Houses usually outlive their gardens. Nature, as if jealous of man's achievements, is ever ready to invade his unguarded grounds, sending a horde of rugged weeds to choke his favorite flowers, and rampant, tangling growth to smother all his pleasing patterns. But some of these forgotten gardens may be recaptured, and their ancient beauty revived. Among the finest of the early Charleston houses is the former home of William Gibbes, recently restored by Mrs. Washington Roebling. Of the original garden there was no trace or tradition, save a small brick-edged design near the east wall, which the author carefully reconstructed, and fitted into the plan of the area, itself done in the spirit of an old garden.

The charming atmosphere of age is enhanced in this historic city by the sea. For those who seek beauty wrought in years gone by, there is still the Charleston of ancient architecture, quaint streets, and mellow gardens.

Building and equipment notes

GAS-BURNING FURNACE

In addition to its oil furnaces placed on the market a year ago, The General Electric Co. has now perfected a line of gas-burning furnaces. Each furnace is a complete unit with all parts, burner, boiler, control, etc., enclosed within a single jacket. Various sizes are available.

The gas furnace is interchangeable with the oil furnace made by the same company, as part of its air conditioning installation.

ELECTRIC FANS

The Emerson Electric Co. has just brought out two new electric fans for which they claim the following advantages: An induction motor that uses no brushes or commutator—eliminating radio interference. Scientifically designed blades that give a maximum of cooling breeze, noiselessly. Easy adjustment to throw breeze up or down from an upright position. Felt-cushioned base. Cord and plug approved by the Fire Underwriters.

In line with the present tendency in mechanical devices the fans are streamlined—to quote the manufacturer, they have lines like a sea gull in full flight, which, doubtless, gave rise to the name, Sea-Gull.

VENETIAN BLIND

Neatness is the outstanding development featured for a new Venetian blind that has all its working parts concealed within a narrow metal box instead of exposed, as formerly. Exposure of brackets and hardware has been completely eliminated. The box completely covers the space between the head of the window and the first louvre, preventing lines of light above and below.

According to its manufacturer, The Rolscreen Co., mechanical advantages of this blind include ease of tilting, raising and lowering, made possible by the use of larger pulleys than heretofore. All cord ways have been made straight, to reduce cord wear.

WATERPROOF WATER PAINT

A unique water paint that can be used with equally good results on either exterior or interior work has recently been developed. It is obtainable in colors and may be applied to damp or dry masonry surfaces of every description. When applied to a surface, it quickly hardens and becomes impervious to moisture, efflorescence or similar ills that spoil the appearance of moist plaster, masonry or concrete surfaces. It will not discolor or rub off, and may be washed without disturbing the color or affecting the durability of the surface.

An advantage particularly stressed by the manufacturers of this paint is that it can be applied to lime plaster or Keenes cement as soon as it is set up and before drying out without incurring danger of alkali-spotting or lime-burning. This water paint is produced by The Master Builders' Co. under the trade name of Colored Masterseal.

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Fresh viewpoints on Waterlilies

(CONTINUED FROM PAGE 62)

Tender Waterlilies require plenty of sunshine—shaded plantings are always a disappointment—still, warm water with no cool streams from spring or fountain, and an excessively rich soil. Since any large amount of cold water introduced at one time is harmful to these heat-loving natives of the tropics, they should be planted in a pool filled the day before, with evaporation made up several evenings each week by syringing the plants with the hose. This refreshes them by removing dust and keeps in check any tendency to green and black fly.

If the pool is a little receptacle of only two feet or so in diameter such kinds as *Daubeyana, Zanzibariensis azurea* and *rosea* will grow well, though with smaller and fewer blossoms than if the growing space were larger. The bottom of these small pools should be covered with good garden soil enriched with a quarter of well-rotted cow manure and topped with two inches of sand or gravel. If manure is not available, use two and a half pounds of bone meal to each hundred pounds of soil, or a quart to each bushel. Six inches of soil and six inches of water will suffice.

Where larger pools are planted, set each tuber or started plant in a tub or box which will contain at least a cubic foot of soil. If each Lily can be provided with a separate box which is two feet square and one foot deep, and filled with the proper soil, it will be most generous with its blooms. Tender Nymphaeas should never have more than twelve inches of water above the crowns. If necessary root boxes should be set on stones to raise them to the proper height.

After the plants are established about July first, additional nourishment should be added every ten days in the form of dried blood meal, applied at the rate of a small handful to each plant, or one of the commercial fertilizers perfected for Waterlilies. Simply sprinkle either on the surface of the water. It will sink and be immediately available to the plants with no harm to fish or other denizens of the pond.

GENERAL RULES

In general, follow Nature—the simplest guide to success with Waterlilies. In the natural state Waterlilies root in rich soil in the shallow water of marsh or pond, where the sunlight is direct. Reproduce these simple conditions and the result will be large, perfect flowers in abundance.

There seem to be as many methods of making pools as there are gardeners to attempt them. Those ready-made rubber basins which are sold with a guarantee for some years are excellent if a small, inexpensive pool is desired. They measure approximately five by seven feet with a depth of nineteen inches—just the proper size to accommodate three tender Nymphaeas. Construction consists in choosing a site, digging a hole, and firming the "pool" in place.

Half barrels or tubs sunk in the ground offer an excellent opportunity for designing an informal rock and water garden. With the containers well hidden by some creeping Phlox, Periwinkle, Veronica or Sedum and the rock garden built about the wat which may even be arranged on diff ent levels, a charming effect is possi —a night-blooming Nymphaea, p haps, in each pool. Nature must faithfully copied, however, and ev semblance of plotted regularity avoi or this type of water garden will h an unhappy "made" look.

There are also two very simple of constructing pools without th pense of forms or reinforcing. L year I had made a formal straight-si pool about six by ten by three feet. T proper cavity was dug and a cem mixture of one part cement, two p sharp sand, and three parts half-i gravel used with just enough wate make it workable. This was pre almost dry first to the bottom and t against the sloped sides to a thickn of about six inches. No finishing c was necessary. The material, cove with burlap, dried hard in four da It showed no leaks all summer and n has come safely through the win

IRREGULAR POOLS

Where an irregular pool is desir the earth may be used to make its o "form". Three pools I know of h been successfully made in this way have proved waterproof and wint proof as well. To make a kidney-sha ed pool, for example, draw a care outline on the earth with a length nine feet, perhaps, and a varying wi of three to four feet. Eight inc beyond this first outline draw a sec one, following it exactly all the w around. Then excavate this eight-in strip to a depth of twenty-six inch When the hollow is neatly and exac cut, pour in the cement mixture me tioned before and allow it to set. Wh it is hard remove the solid inner blo of soil, digging it out only as far dow as the cement sides extend. Fina pour the floor of the pool, careful joining it to the sides along the ba strip which will be eight inches thi If a log is kept in this pool in wint to prevent a solid freeze, the structu will last indefinitely, a sturdy mon ment to what can be done in ceme work without the expense of a for

Sheet lead can also be used for t informal pool of varying outline. It not very expensive and can be be or twisted into any shape desired.

A certain "balance of life" is r quired for the attractiveness and hea of any pond. Once established it su ports itself and relieves the garden of the labor of keeping the water clea Even the smallest tub must have son fish to destroy mosquito larvae an other insects. Goldfish are both usef and pretty. If they are fed regular at one place and hour they grow s tame that they will be found awaiti their expected meal at the same tim each day. A small quantity of rolle oats or corn meal suffices. Children de light in this aspect of the life of th pool. The fish may, of course, be le to forage for themselves, living un attended all summer long. Two fis will do for a tub and twenty-five wi suffice to stock a pond one hundre feet in diameter.

There should be added also a fe submerged plants to aerify the wate

(*Continued on page* 88)



Gowns from Bergdorf Goodman

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HOUSE & GARDEN's astute choice for the library paper in "Five rooms for spring 1934" is Strahan No. 6572 XX. Anton Bruehl's color photograph is on page 43.

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Fresh viewpoints on Waterlilies

(CONTINUED FROM PAGE 86)

[illegible] pink and sweet *Aponogeton canadensis gigantea, Cabomba viridifolia,* and *Vallisneria spiralis* are good under-water plants. They can be grown in water from six inches to two feet deep and six will be ample for a pool ten feet across.

If you are a gardener who particularly enjoys the garden at twilight and in the early evening hours, plant your pool entirely with night-blooming Nymphaeas. As the daylight fades, it is an exquisite experience to watch the gentle unfolding of the rosy petals of O'Marana, or on some moonlit night to come upon the glowing beauty of Dentata.

Where the pool is a delight during sunny hours as well, include some of the day-blooming Waterlilies, particularly those marvelous tones of the pale Blue Beauty (Pennsylvania), the violet-shaded William Stone, or the lavender Mrs. Edwards Whitaker, the largest flowering of them all with blossoms more than twelve inches across. If there is room for three day bloomers, the snow-white Mrs. George H. Pring combined with the blue *Zanzibariensis azurea* and the pink Mrs. C. W. Ward will give a pond all the glowing tints of the opal. When the dull days of autumn come and the night-blooming Nymphaeas open for twenty-four hours, marvelous effects are possible in t pool which combines the blue, rose a white of the day types with the wh and crimson of the night.

Day-blooming Nymphaeas are al noted for their perfume. The sm blue Daubenyana and the bluish-wh African Ovalifolia may be chosen pa ticularly for fragrance, although all this class have the sweet scent Hawthorn on a dewy spring mornir

Making a limited selection of Wate lilies is always difficult because ea variety has such individual beaut I think, though, that if I could ha but one of all these exquisite Nymp aeas I should choose *Dentata superb* the glistening Lily of the Night, whi carries in its golden heart the pea and beauty which are characteris of all lovely gardens.

EDITOR'S NOTE: The photographs illu trating this article on pages 62 a 63, all taken by George H. and Ja Van Anda, are of selected tend Waterlily varieties provided by Hen A. Dreer, Inc. The large picture sho O'Marana. Beginning at the left t smaller ones are of *Dentata,* Mrs. W. Ward, Mrs. Geo. H. Pring, *Rub rosea, Zanzibariensis rosea, Dent superba* and *Dentata magnifica.*

Making space for modern living

(CONTINUED FROM PAGE 50)

ing place for musicians and artists.

The second principle in the creation of space is the design and functional arrangement of the furniture. Instead of a separate dining room, the Johnson apartment has a study which is in reality an auxiliary living room that can either be entirely private or become part of the huge living hall, as occasion demands. The omission of a dining room is on the principle that eating is a social activity which requires no separate and exclusive room and very little special furniture. Therefore a dining "group" has been arranged at one end of the living room and is composed of a narrow rosewood table and four modern chairs of chromium-plated steel and white vellum. A few feet away a low, simple rosewood cabinet serves as a buffet.

The dining furniture harmonizes with but is decidedly different from the living-room group clustered about the fireplace near the large windows. The tea table, of rosewood, is conveniently placed in this group but does not center it stiffly. The oyster-white woven rug is the unobtrusive factor that gives the several pieces coherence as a living-room unit. The piano near the opposite wall is close enough to be part of the living-room arrangement and yet not dominate it—a remarkable feat of balancing values, for a grand piano by sheer bulk and unwieldy shape usually overpowers every other piece of furniture in a room.

Mr. Johnson's third principle in the creation of space is the quality of lightness, both in weight and in color. His backgrounds—floor, ceiling, walls—are white or have pale natural tones. His furniture is light not only in weight but in appearance of weight. None of it is overstuffed. The pieces about th fireplace were designed and built by th famous German architect, Miës van de Rohe. Framework and legs are o chromium-plated steel, the leather pig skin. Springs are dispensed with b the simple but ingenious use of stron two-inch bands of rubber placed a regular intervals to support and giv springiness to the upholstery. No at tempt has been made in the construc tion of the furniture to conceal th rubber bands; they are not unsightly as springs would be, but actually dec orative in the simple, functional fash ion of the graceful steel strands of th Washington Bridge. When they los their resilience, they are easily an economically replaced.

The upper floor of the apartmen contains two bedrooms. In his sister' room, Mr. Johnson has again de vel oped his theory that wherever possibl a room should be designed to serve tw or more purposes. In this room he brings in his dramatic wall-to-wal and ceiling-to-floor curtains. Her they are of gray raw silk and durin the day divide the room into bedroom and private sitting room. At night they are opened wide to permit free flow of air. Mr. Johnson's own room is too small to fulfil any purpose save its first function, that of bedroom. It is, how ever, relieved of the suggestion of over crowding by the severe simplicity of its furniture and arrangement.

Mr. Johnson is head of the Depart ment of Architecture at the Museum of Modern Art in New York. Here he ex periments with the effective use of backgrounds for modern paintings and statuary. And it is this technique that he has carried over into his design and arrangement of the modern home.



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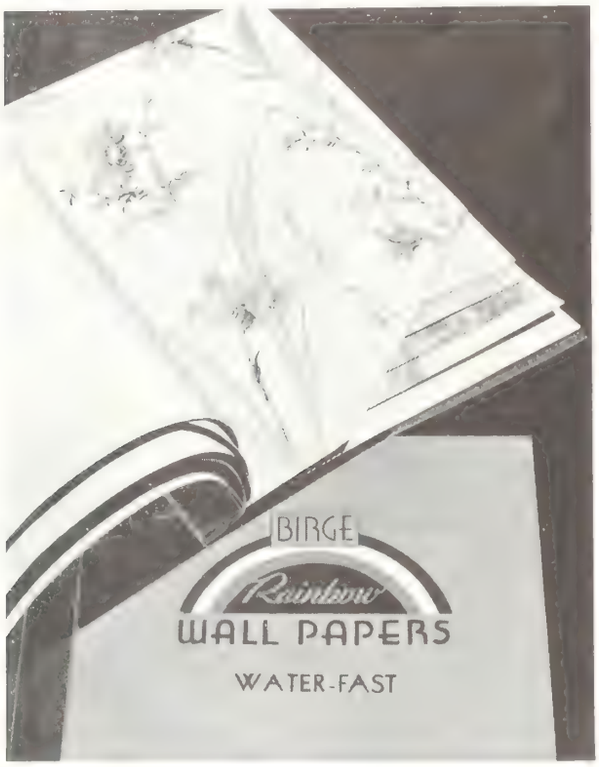
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At the International Flower Show



NEW YORK'S International Flower Show of 1934, which filled the week of March 19th, marked a new high point in the history of this 21-year-old event. More people than ever paid more money than ever to view the four acres which the Show occupied.

To one who has attended this International Show regularly for many years its progress in educational value as well as beauty and size has been most interesting. Time was when its exhibits in the main were mere masses of cut or potted flowers, important enough to skilled growers as examples of cultural merit, but decidedly weak in practical appeal to most amateurs. Today, however, the predominant emphasis is on plants in terms of their actual garden use. Even a beginner, visiting the Show, can learn many, many things of actual value in planning, planting and caring for his or her own grounds.

This year, too, a different arrangement of the main floor displays, plus the installation of a broad staircase leading up to the mezzanine at the west

(*Continued on page* 102)

ABOVE. An outstanding feature of the Show was the woodland scene, with its ruined cabin, which was staged by Kottmiller Inc.



M. E. HEWIT

RIGHT. John Scheepers, the bulb specialist, presented a hillside with naturalized Daffodils and, at one side, an old mill and stream

BELOW. Peter Henderson & Co. presented an adaptation of the famous Terrace Garden at Warwick Castle, with formal beds and basin





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The fire-born Cascades

(CONTINUED FROM PAGE 67)

the rich woodlands of shaded bottoms, the ample four foot spikes of *Delphinium trollaefolium* rival the deep blue garden hybrids in beauty, if not in size. In secluded nooks away from roads and trails, the white slippers of *Cypripedium montanum* awaken memories of the yellow species found farther to the eastward.

As elevation is gained the character of the ground cover changes. The little Creeping Dogwood becomes more plentiful, while the beautiful white faces of *Clintonia uniflora* illuminate the gloom of the forest floor. Rhododendrons display their pink clusters beneath the open Pine forests and along the roadside the showy trumpets of *Pentstemon ovatus, Pentstemon diffusus* and *P. cardwellii* appear in increasing abundance. Two of these are herbaceous species with blue to purplish lavender flowers which, like many of the Beard-tongues, have many poorly colored specimens intermingled with those of clearer hues. *P. cardwellii* is a particularly floriferous variation of *P. fruticosus,* the widely distributed evergreen shrub which is found, under some name or other, on most of the great ranges of the West.

SQUAW GRASS APPEARS

Almost coincident with the appearance of this last Pentstemon, Squaw Grass (*Xerophyllum tenax*) makes its bow. The adequate clumps of long, tough, grassy leaves in themselves effect a noticeable change in the landscape, but when the stately creamy white flower spikes appear, they are the dominant feature of many square miles on the higher ridges. In the stream margins and swampy places, *Dodocatheon jeffreyi,* most robust of the mountain Bird-bills; the swamp-loving Marigold (*Caltha biflora*) of the white and gold faces; Monkey Flowers (*Mimulus*) in yellow and pink; and a western Closed Gentian (*Gentiana sceptrum*) with its dark blue bottles, become a part of the color scheme which varies from week to week as the season advances.

Above, on the drier slopes, a myriad of alpine plants add their mite to the floral show for which the alpine meadows of the Cascades are famous. In the woodlands, nestled about the base of the trees, *Anemone oregana,* in a particularly fine blue form, and *Arnica cordifolia* present an ephemeral blue and gold fairyland which closely follow the melting snows in their annual retreat up the mountain slopes.

The eastern slope is drier and contains more open park-like timber. Below the summit the Firs and Spruces give way to Yellow Pine and with it goes a complete change in the character of the smaller plants of the forest floor. Squaw Mat (*Ceanothus prostratus*), the gem of all the creeping shrubs of the Northwest, becomes abundant, spreading happily through the Pine needles in great mats that are the envy and despair of every gardener that sees them. Manzanita (*Arctostaphylos*) in a number of forms, as well as the taller species of Wild Lilac (*Ceanothus*), form patches that in the richer and better watered areas expand into a complete shrubby cover over hundreds of acres.

The Glacier Lily (*Erythronium* *riflorum*) spreads a yellow blank dancing flower faces over every f able open glade, intermingled wit odd greenish yellow and choc Fritillaria bells, and Violets (*V. purea*) with curiously angular l and little yellow faces. The open places are sheets of shimmering at the blooming of the Camas whi one time filled an important nich the Indian diet. In fact, about Indian Reservations it is still the ular thing to find the older sq engaged in digging the mucilag bulbs.

All of this may be seen from a but to know and enjoy the real tir line flora it is necessary to mak long weary climb up one of the n peaks. On Rainier and Hood ther roads leading to or near timberline on all others the flower-seeker provide his own transportation.

It makes little difference whic these peaks are chosen, the species be much the same, though var greatly in relative abundance. A near timberline great banks of False Heathers, including both *Phyllodoce empetriformis* and *Cassiope mertensiana,* provide framework of shrubs about which display is built. The great Al Anemone (*Anemone occidentalis*), playing its hairy buds and showy w flowers, will attract instant atten Later in the season its shaggy heads are an equally noticeable pa the flora. Among the bulbs, the lanche Lily (*Erythronium montan* will surely be found sheeting the m tainside with nodding white and blossoms; and a dainty little Ear (*Calochortus subalpinus*) of cr yellow will most certainly reward climber, if it be not too long since melting of the snows.

GENTIAN AND PAINTBRUSH

Gentiana calycosa, queen of American representatives of the geous Gentians, should be most c fully hunted where suitable condit of moisture and drainage exist. Indian Paintbrush (*Castilleja*) wit highly colored bracts of a dozen liant hues of scarlet and carmine, be found everywhere, adding color cent to a landscape that otherwise strongly to white, blue and gold.

Well above the limit of trees, dainty Pussy-paws (*Spraguea m ceps*) displays its ground-hugging of foliage and fluffy balls of pink against the surface of the shif pumice sand. *Erigeron salsuginosu* showy Daisy of the moist meadow or near timberline, marches bravely the mountainside, following the rills of snow water and growing and more dwarfed, but still displa its lavender and gold flowers a climbs into the unfavorable condit of the higher reaches.

Lupinus lyalli, a beautiful prost rosette of silvery foliage decorated v short spikes of velvety blue, each flo of which is daintily centered v white, will be found intermingled v the many others which form the alp turf.

Among all of these *Lutkea pectin*

(*Continued on page* 94)



Eggshell and Plum

Ruby Ross Wood gives us a new color accent in House & Garden's "Living Room of 1934." A breath of spring lingers in the plum blossom print used to cover a fireside chair with a refreshing note of contrast in the eggshell Waverly silk damask draperies. Like all Waverly Fabrics, their prices dovetail neatly into a moderate budget and they're easily obtainable anywhere. Write for clippings of these Waverly Fabrics.

Above: No. 21282 . . . This Waverly botanical print on Bourbon Repp enjoys popularity in slip-covers and draperies.

At left: No. 30103 . . . a genuine silk warp Waverly damask that is especially successful in draperies as a background for color harmony.

The House & Garden Living Room of 1934 Showing Waverly Fabrics, Will Be Exhibited in These Stores.

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Cleveland, The Higbee Co.
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Hartford, G. Fox & Co.
Los Angeles, Barker Brothers
N. Y. C., B. Altman & Co.
Pittsburgh, Jos. Horne Co.
St. Louis, The Lammert Furniture Co.

Waverly Fabrics

60 West 40th Street, New York

DIVISION OF F. SCHUMACHER & CO.

This is the ORINOKA room that House and Garden built



In the editorial section, you'll see this room photographed in color. At B. Altman & Co. in New York and at quality stores in other cities you'll see it in the flesh . . . a charming, livable room, made gay and colorful with upholstery and draperies from the Orinoka looms. • But Orinoka fabrics are not only beautiful. They're intensely practical. Years from now, those draperies will be as lovely as they are today, for Orinoka Sunfast Fabrics cannot fade. Dyed by a special process, the colors are guaranteed* absolutely fadeless from exposure to sun and water. • There are innumerable designs for you to choose from, including a large group of very modern fabrics and colors, and we have a booklet, showing both period and modern interiors, with the correct fabrics and colors for each. May we send you a copy, free?

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The fire-born Cascades

(CONTINUED FROM PAGE 92)

spreads mats of soft green foliage over square yards of ground, and *Phlox diffusa* grows in masses of prickly leaves which are all but concealed at blossom time by an abundance of flowers of white, lavender or pink.

Many others will be there also, as only the highlights can be covered in a short article. As elevation is gained above timberline, many plants disappear entirely; others become more dwarfed, but still manage to eke out a precarious existence on those barren slopes. *Pentstemon procerus* is a good example of this process. In the timberline parks and glades it is a rather compact species of some twelve inches, in contrast to its straggling growth at lower elevations. At the extreme elevation to which it climbs it is not more than four inches in height. These plants, buffeted by the storms of countless generations and stunted by the short growing seasons, have become so firmly fixed in their dwarf habit that it is retained when they are brought into the gardens of the lowlands as *P. procerus tolmiei*. *Pentstemon menziesii*, which clings to the cliffs at great elevations with almost Lichen-like persistence, remains extremely dwarf an slow growing in the garden wh planted beside those from the fatt and richer soils of the lower slopes.

As one climbs toward the eterna snow and ice which cling to the slop of these ancient volcanic cones, th vegetation becomes more and mo scanty, until finally only scatter plants clinging precariously to a foo hold in some sheltered spot can b found. That plant may be the Puss paws; an alpine Sedge; perhaps extremely dwarfed plant of silve *Lupinus lyalli* or *Saxifrage tolmie* nestled in the shadow of the perpetu snow with its roots constantly bath in ice water, while its curious flowe and funny puffy foliage make a sp of color in the drab landscape.

Above is nothing but snow and ic and rock—spectacular and inspiring but containing little to intrigue th plant lover. Therefore it is necessary to turn back down the trail or expl the timberline meadows for the ma rare species which are to be foun there by patient searching—tireson physically, perhaps, but as wine to th spirit of the ardent plant collector.

Looking forward to Silenes

(CONTINUED FROM PAGE 84)

[illegible] and are quite easy to raise from seed.

If you like to grow plants that have a long friendship with gardening humanity, *S. saxifraga* very well fills the bill, for it was introduced more than two hundred years ago. It is a slender little plant with delicate stems that rise four or five inches in height, clothed with bright green leaves and finished with one or two flowers, not white, but yellowish, and stained brown on the undersides, with brownish or greenish calices.

Perhaps the best known species in this country is *S. schafta*, and it is certainly the easiest to grow. It should without doubt form one of the first dozen varieties tried by the beginner, for it is apparently indestructible. It is especially valuable because it flowers generously and for a long period in summer and autumn, just when we are beginning to apologize to visitors for the flowerlessness of our rock garden. Perish the thought that its tuft of green [illegible] its rosy blossoms a bit on the magenta side. We have reason to be grateful to this faithful plant and should cheerfully give it what it wants—a gritty soil in full sun.

S. asterias grandiflora proved to be a head of Scabiosa-like flowers, crimson in color, at the end of a foot-tall stem, rising from a rosette of handsome leaves. It seems short-lived but always there are plenty of seedlings about, for it has no mind to be discarded. But a year or two of its company usually suffices and it must make way for choicer things.

The two latest Campions to come to my garden are among the most desirable—*Silene pumilio* and *S. elizabethae*. *S. pumilio*, which is by some botanists referred to Saponaria, is a charming plant. It forms a close tuft of glabrous leaves some three inches high and it time six inches broad. The flowers ar immense in comparison with the siz of the plant and have the characteristi sticky calices and five rather widely spaced petals, soft rose-colored an lightly crinkled at the edges. They ap pear in early summer, the short stems thrusting out from beneath the mat o foliage so that the flowers form a sor of wreath about the base of the plant It is pronounced a good plant for th scree but my three specimens ar happy on a little ledge, facing west However, I shall move one of them into the scree where it will receive more root moisture to see what the improvement, if any, will be.

Silene elizabethae is in my rock garden in several thriving colonies raise from seed during the winter of 1932-33. The tufts are green and beautiful, a prideful sight to look upon, and I can hardly wait to see them bloom—for I have not yet seen this species in flower. Here is the picture Mr Farrer paints: late in July "forth from under the rosette stray the stems of downy claret-colored velvet, wandering along the ground for a few inches and then rising up like the neck of a serpent, to unfold one or two of those enormous ragged flowers that look like some monstrous Godetia gone lost among the alpine herbage." Here certainly is something to look forward to. *S. elizabethae* is now referred to Melandryam in some books and lists. It is a native of the Lombard limestones and what Mr. Farrer describes as its fat and yellow rat-tail roots of a yard or so go deep into the loose stony soil. Make the soil deep for it and fill it full of stone chips, limestone, if possible, and plant it where it receives the benign rays for but part of the day, and there will be no trouble with this truly beautiful plant.



THIS dining room of pale blue-green with white dado, table and chairs are Biedermeier in feeling—executed in a lovely fruitwood, with unique finish of silky, smooth, honey color. A glazed "Fortuny Print" in gold yellow with silver chain design covers the chairs.

The commodes and sideboard are French, while the handwrought metal mirror stand and centre fixture are "Renascent" modern. The metal pieces are painted an antique yellow with silver accent.

The tartan green "Australian kangaroo skin" rug, the distinctive wood and metal doors, and the original water-color picture have also been created by Tapp, DeWilde and Wallace, to complete the perfect ensemble.

A Romance of the Furniture Arts

THE GENIUS which, in generations past, built timeless beauty into French and English furniture, would delight in the inspired designing and loving craftsmanship with which their heritage is now brought to the modern American home.

Tapp, DeWilde and Wallace, Inc., of Chicago, have re-created these traditional designs in practical, usable furniture—at wholly acceptable prices. Each piece is a work of art—*individually* built. Each is proportioned to harmonize with the smaller rooms and lower ceilings of the normal American residence or apartment.

To insure perfect settings for these "Renascent" furniture masterpieces, Tapp, DeWilde and Wallace have created complementary floor-coverings, wall papers, lighting fixtures and accessories. Thus the whole room is a charming unit—each part deliberately designed to harmonize with every other part.

The dining room pictured above reveals how successfully Tapp, DeWilde and Wallace have combined old-world artistry with modern feeling and practicability. Elsewhere in this magazine the "Renascent" Modern bedroom group designed and made by the same organization for the House & Garden Model Home is shown and described.

A leading store or interior decorator has been selected in each large city to make available to you the exclusive "Renascent" masterpieces of Tapp, DeWilde and Wallace.



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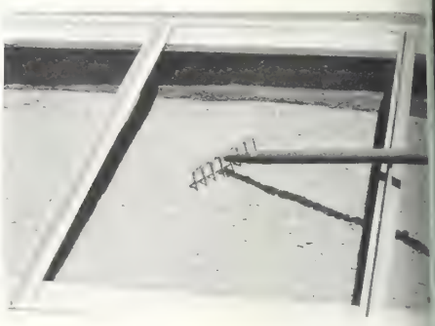
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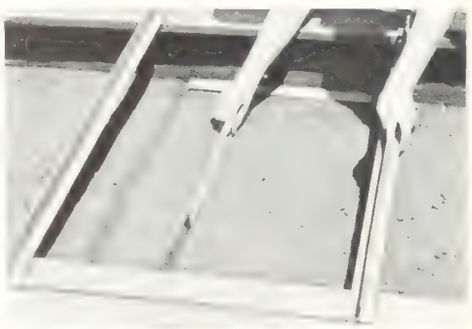
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Practical plant propagation

Directed by Montague Free



For considerable quantities of hardy perennial seeds, put 4" to 6" of [illegible] soil in a coldframe. All photographs courtesy of Brooklyn Botanic Garden



Drills or shallow trenches for the reception of seeds may be made conveniently by pressing the edge of a lath into the well prepared



The depth of the drills direct from the packet is a guide to the depth of the drill should be [illegible] the diameter of the seed



After sowing, the seeds are covered by smoothing in the soil over them with the fingers, moving it in carefully and evenly from the sides of the drill



When the seeds have been evenly covered the soil is pressed gently about them with the flat side of the marking lath, for the encouragement of even germination

Continued on page 98

G. W. HARTI

Cebu Coral

a distinguished new carpet color

Somewhere there is a smart woman who has imprisoned in her favorite room colors remembered from a tropical voyage. Her walls recall the green of sea water, she has cleverly introduced sky tones in fabrics, added a dash of dark brilliant red, a note of bright, dark green. For such a room, Cebu Coral is the perfect carpet color.

You've never seen just this color? True . . . and true of almost all the colors in the three grades of Alexander Smith Carpet—Buckingham, Claridge and Deepdale. They *are* different—conceptions of artists who create colors free from carpet tradition, amenable to fine decoration.

Cebu Coral is just one of these new tones. Akin to peach, akin to beige—but a personality in its own right, it has that subtle warmth needed in so many decorative schemes.

To be sure of getting a color that will be truly smart in your home, look for the Alexander Smith trademark at better stores and decorators. Or let us send you samples of colors in which you are interested. Alexander Smith & Sons Carpet Co., 575 Fifth Avenue, New York.

AMERICAN ALEXANDER SMITH RUG WEAVERS

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Make this Beauty Test

IN YOUR OWN BEDROOM



Photographed at Macy's, New York

With Scranton's crisp, colorful Sunshine Net Curtains at the windows and a Scranton bedspread in harmonizing colors—your bedroom stands any test for beauty! One such cheerful color scheme is pictured. The wide-open texture curtains are gay in white with green dots, and they complement the green and white summer-weight woven spread, in Honeyball design. You will find these Scranton Curtains and Bedspreads in representative stores in your city. The curtains, No. 86206, are about $5.00 a pair. They have the new, self-adjusting tops that make hanging easy—for all you need do is slip the curtains onto the rods at any one of three different lengths. The Honeyball bedspreads, available in two sizes, 72x105 inches or 90x105 inches, are about $5.00 each.

THE SCRANTON LACE COMPANY, SCRANTON, PA.

Scranton Net Curtains

. . AS THOUGH A ANT HAND HAD *Smoothed* IT!

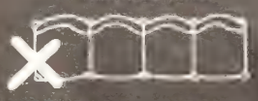
Such will be your first-glimpse impression of this revolutionary, *tuftless* inner-spring mattress. All your life you've known mattresses as puffy, waffle-like things—their ticking and "insides" tied together with tightly drawn cords. . . . Because it was the only method mattress manufacturers have had. Today it is out-moded—old-fashioned—crude in comparison with that used in the Perfect Sleeper.

Perfect Sleeper smooth-surface construction is *patented*—exclusive. No other mattress in all the world is like it! Instead of tufting, an inner layer of clean, white Javanese sisal holds things in place. Its thousands of tiny "fingers" keep the deep, downy outer layers of choice cotton from shifting. Securely *quilted* to a stout casing, it permits a firm anchorage and free, unrestrained action for the hundreds of electrically tempered lifetime springs. . . . And into oblivion go more shortcomings than any other mattress improvement has ever before eliminated!

Through demonstrating models, your department, furniture or house-furnishings store will gladly show you why the Perfect Sleeper is by all odds the most comfortable and longest-lasting mattress you've ever seen; why it is permanently shape-holding and easy to dress and keep sanitary; why the ticking can't become loose, flabby or weakened in spots; why the springs can't lean, overlap or pierce the padding. Investigate—today! Beautiful new damask pattern and colors. $39.50 (on Pacific Coast, $42.50). Sleeper Products, Inc., Daily News Building, Chicago. Factories in thirty cities.

NO TUFTS...

No bunched-up padding. No tick-tearing cords. No dust-catching grooves.



No "hills and valleys." No sagging edges. No jumbled springs or inner friction.



But a revolutionary new-type spring-filled mattress that holds its shape. Stays cleaner. Wears longer. Supports your weight evenly — molds itself smoothly to every curve of your body like a fashioned glove!





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HARRISBURG, PA., Capital Bedding Co., 14th and Howard Streets.
LANCASTER, PA., Herr Manufacturing Co., 118 S. Christian Street.
NEW YORK, N. Y., Arnold W. Becker and Co. Inc., 780 E. 138th Street.
PHILADELPHIA, PA., HonorBilt Products, Inc., 127 Catharine Street.
PORTLAND, ME., Enterprise Mattress Co., Inc., 45 Cross Street.

CENTRAL

CHICAGO, ILL., Schultz & Hirsch Co., 1300 W. Fulton Street.
CINCINNATI, OHIO, Adam Wuest, Inc., 514 E. Pearl Street.
DENVER, COLORADO, Colorado Bedding Co., Mississippi and S. Sherman Streets.
DETROIT, MICH., Gordon-Chapman Company, 3076 "C" Street.
INDIANAPOLIS, IND., The J. C. Hirschman Company, 1201 E. Maryland Street.
LOUISVILLE, KY., Kentucky Sanitary Bedding Co., Inc., 147 North 4th Street.
MILWAUKEE, WIS., Marquardt Company, 3020 W. Clarke Street.
OMAHA, NEB., L. G. Doup Co., 1301 Nicholas Street.
ST. LOUIS, MO., National-Rose Spring and Mattress Co., 322 S. First Street.
TOPEKA, KAN., McEntire Brothers.

SOUTH

ALEXANDRIA, LA., Alexandria Bedding Company, Maple and Tenth Ave., South.
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JACKSONVILLE, FLORIDA, Florida Spring Bed Mfg. Co., Beaver and Georgia Streets.
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PHOENIX, ARIZ., Ingraham Mattress & Mfg. Co., Inc., 6th and Grant Streets.
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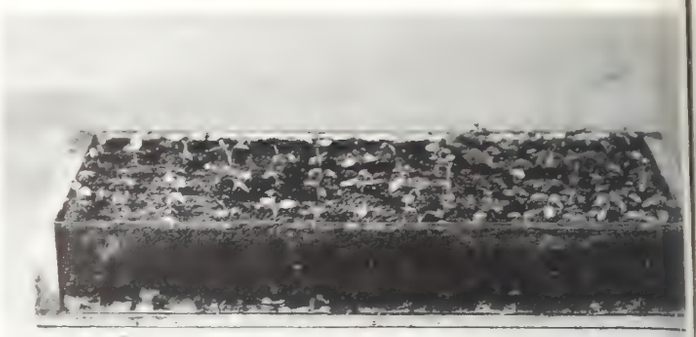
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Practical plant propagation

(CONTINUED FROM PAGE 96)



A [illegible] left, drainage of broken flower pots and, at right, the more desirable sphag-[illegible]



T[illegible] Secure all the roots possible and make the receiving hole large enough to receive them without crowding



TRANSPLANTING C[illegible] tus seedlings with aid of a fork cut the end of a woo plant label. A fi class test of pati[illegible] and manual dext[illegible]

T[illegible] Cacti. Cornucopias of [illegible] finger and thumb of one hand serve as pro-[illegible] against the needle-pointed spines





A HOMEMADE PRO[illegible] agating case f[illegible] rooting cuttings [illegible] various kinds. A co[illegible] partment below t[illegible] cuttings contains [illegible] electric bulb for he[illegible]

(Continued on page 100)



Golden Brown on Sunny Yellow

A MELLOW NOTE IN TIMELY DECORATION INTERPRETED BY THIBAUT IN WALLPAPER AND FABRIC

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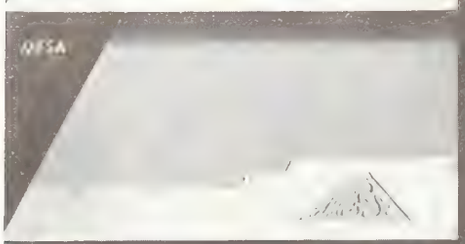
Please send me without obligation copy of the book, "BEAUTY IN THE HOME"

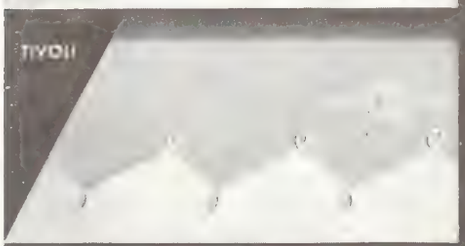
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Practical plant propagation

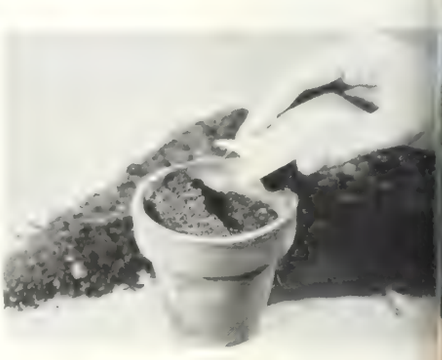
(CONTINUED FROM PAGE 98)



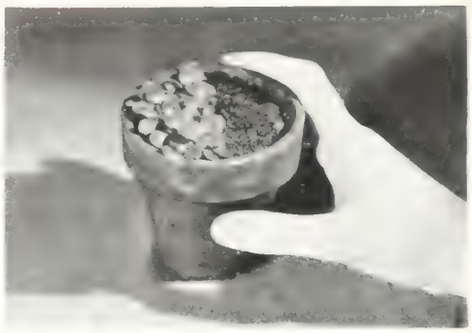
THE seed pan and its contents of properly prepared soil are partially sterilized by saturating with boiling water to destroy fungus



AFTER the seed has been sown on the sterilized soil it is covered to the required depth with soil or sand sifted carefully through a screen with mesh of ⅛" or



THE depth at which seeds are sown has an important bearing on the germination of seeds. The right half of this pot shows sowing which will be too deep

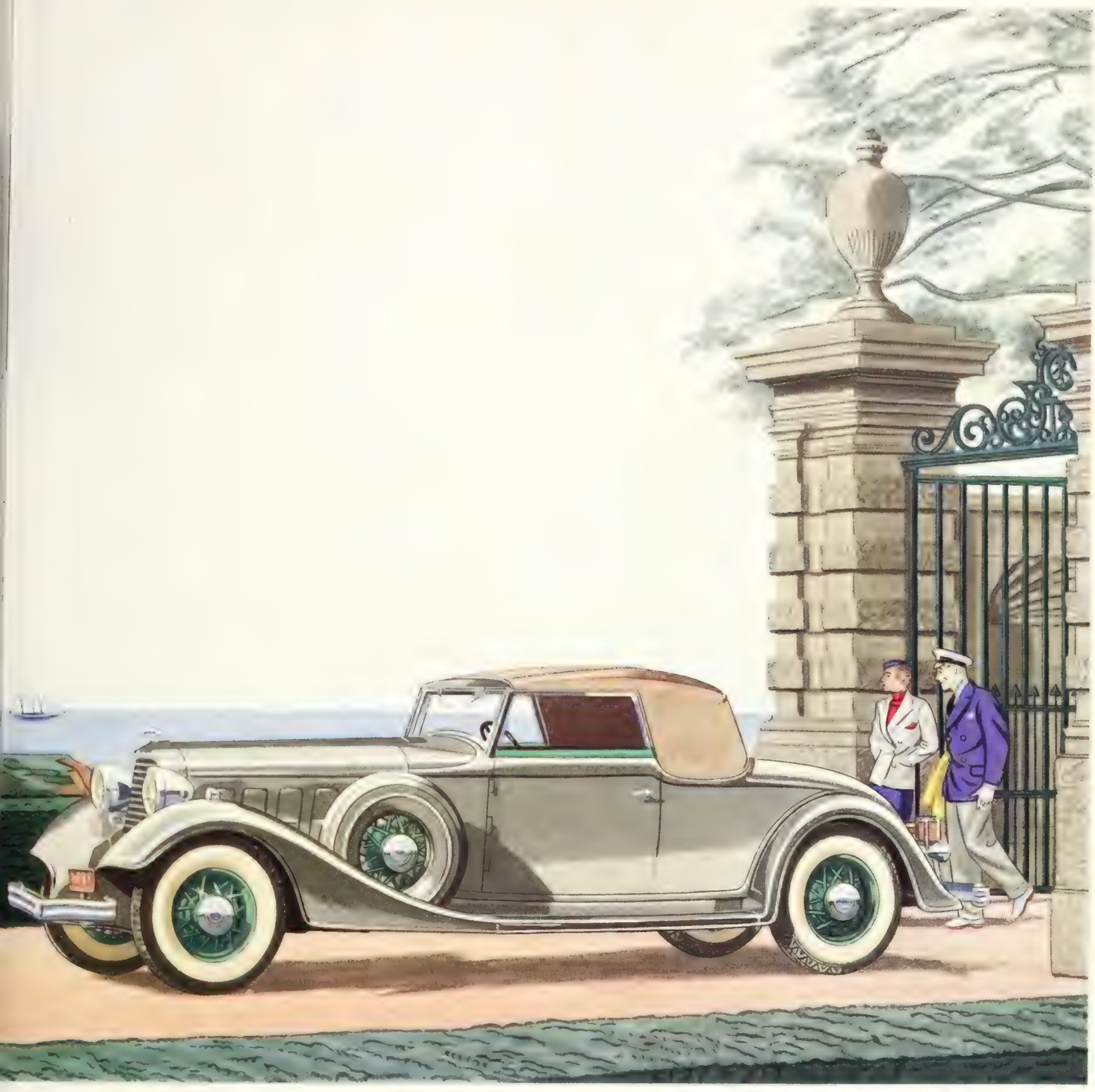


AT THE left are the results which followed correct and incorrect sowing of Begonia seed pictured above. Note that no deeply covered seed has appeared



A PAN of Nicotiana seedlings showing many which have "damped off" due to thick sowing, too much moisture and failure to sterilize the soil beforehand

(*Continued on page* 101)



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East 38 Street, New York City

Practical plant propagation

(CONTINUED FROM PAGE 100)



PORTIONS of leaves of different species of Ferns bearing characteristic clusters of sporangia or spore cases. Gather them when the sporangia start to open



ONE way to sow Fern spores is to lay the leaf portions, bearing ripe sporangia, on the soil so the spores can drift over it. Pan is covered with glass and set in water



THE smudgy areas on the paper are really innumerable spores which have been discharged from Fern fronds cut from the plant and wrapped up in paper



AT THE left, sowing the spores gathered from the fronds pictured above. These spores are so minute that they are invisible to the naked eye, except when collected in bulk

BELOW, transplanting Fern sporelings. A prothalus is shown in the operator's left hand. It is from this flattened, lichen-appearing body that the first tiny frond develops



ALL THE photographs on these pages were taken by George W. Harting at the Brooklyn Botanic Garden under the direction of Montague Free, Horticulturist of the Garden

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City *State*



House in Sioux Falls, S. Dak. Architect, [illegible] Roof stains and Cabot's Stained and White Shingle Stains painted with Cabot's DOUBLE-WHITE.

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Time was when shingles after a short life span curled up and died. Then, sixty years ago, Samuel Cabot learned to refine creosote, then and now the best wood preservative known. He made the first creosote shingle stains, all creosote except pigments and fixatives, thus really preservative. With these Stains shingles gained a long, non-curling life.

For the past half century, homeowners, architects, builders and painters, from coast to coast, have used and praised Cabot's Creosote Stains, which keep roofs, side walls, blinds and trim young and colorful. The South Dakota house shown above will laugh at the years—at hailstones, and sun, rain and snow. Let us send you a color card and our Shingle Stain Book. Use the coupon below.

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At the International Flower Show



could not help having his favorites. [illegible] woodland scene staged by Kottmiller [illegible] other of his masterly rock gardens, and one's breath was all but taken away by the beauty of Bobbink & Atkins' Rhododendron and Azalea display.

In its English Village the Garden Club of America created an impressive feature. It remained for the Federated Garden Clubs of New York State, though, to win this writer's particular admiration with three habitat gardens —acid soil, neutral soil and alkaline. The Federated Clubs of New Jersey developed the Garden Center idea and arranged a highly educational exhibit.



ABOVE. In the private garden of Miss M. L. Constable use was made of Californian and Australian flowers. James Stuart, gardener

LEFT. Stumpp & Walter exhibited an ambitious walled and terraced garden which included perennials, shrubs, evergreens, bulbs, aquatics

BELOW. The English Village of the Garden Club of America was built around a green to whose pond white ducks added originality





Behin your bac

WHAT DO GUEST *REALLY* SAY?

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The background fabrics are: *Left*—DIRECTOIRE CHINTZ, *Center*—EMPIRE DAMASK, *Right*—COR du ROI MODERNE. *No. 1*—PLAIDLEY BLOCK, *No. 2*—CHANTILLY STRIPE, *No. 3*—CHEVRIC DAMASK, *No. 4*—CROCHET CORDENE, *No. 5*—STRAP DAMASK.

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At the International Flower Show



H. H. COSTAIN



ABOVE. Once again M[illegible] L[illegible] Pinto arranged superb rock garden in [illegible] form of adeptly executed [illegible] of American hill-coun[illegible]

LIT. Frederic H. Lo[illegible] scher designed and [illegible] structed another spl[illegible] rock garden showing [illegible] beauty of English lim[illegible]



M. E. HEW[illegible]

RIGHT. "The Goddess of Mercy," entered by the [illegible] Co[illegible] a Lantern [illegible] the most striking of shadow boxes

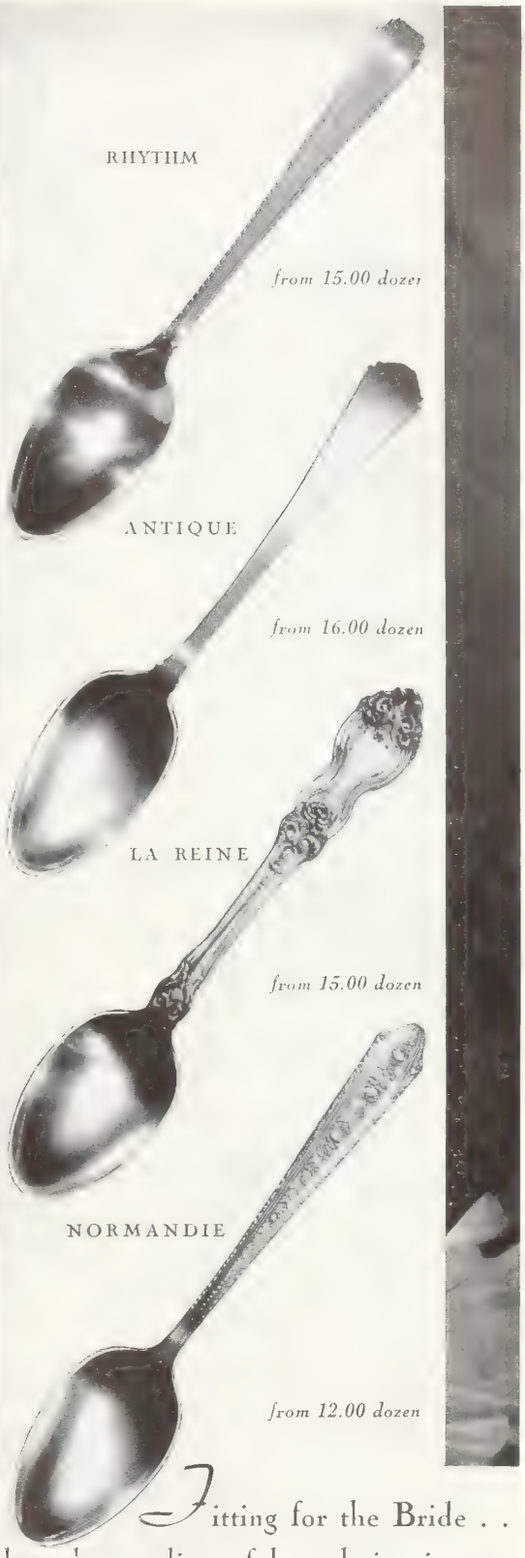
M[illegible] Rhododendrons and Azaleas, with a background of evergreens and flowering trees, featured Bobbink & Atkins' garden



M. E. HEWITT



Wedding Gown from Bergdorf Goodman



WALLACE *Silversmiths*

Fitting for the Bride . . Whether the sterling of her choice is patterned in the tradition of her ancestors or in modern rhythm—it is her best loved gift. Four designs by the WALLACE Silversmiths are shown here—and there are eleven others of equal charm. Before selecting wedding silver, visit your jeweler to see this complete showing of tableware and individual pieces bearing the famous hallmark of WALLACE.

ALLINGFORD, CONNECTICUT . . . MEMBERS OF THE STERLING SILVERSMITHS GUILD OF AMERICA
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FROCKS

These ingenious new frocks, designed by Nelly Don, wrap around at the back and have shorts attached. Slip into "Tyette", tie the belt and there you are . . . perfectly clothed and free as the air . . . ready for gardening, marketing, whipping up an omelette or sitting on the lawn.

The two smart models illustrated are [illegible] repeatedly and still fit as when new. Both are [illegible] completely and permanently shrunk . . .

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This means that there will be no shrinkage in laundering for the new Sanforized process has permanently removed the shrinkage from the fabric.

[illegible] Institute of Laundering has tested and approved [illegible] Fabrics for [illegible]. Sanforized Labels.

A. Made of [illegible] Green, red or blue checks on white ground. Contrasting [illegible]. Sizes 14-42 Petite.

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[illegible] When you buy.

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Celadon figures of four of the Taoist "Eight Immortals" made in the reign of K'ang Hsi (A.D. 1662-1722). The attributes of these form the group [illegible] Taoist symbols known as the *Pa an Hsien*

The "Hundred Antiques" of China

By Gardner Teall

SYMBOLISM is to be met with [illegible] Pottery and porcelain, textiles, carvings, lacquers, enamels, bronzes and other art objects greatly draw on the various Confucian, Taoist and Buddhist symbols for decorative motifs, and likewise employ mythological subjects freely. Since our appreciation of the arts of China has taken rapid strides in recent years, and as few of our homes are without some Chinese art object, some knowledge of the subject of symbolism in Chinese art will not fail to add to the interest.

Unlike decoration in the Western world for the most part, which, when not derived from classical models, is more or less meaningless even though pleasing to the eye, Chinese decoration makes to one who traces its origins a particular intellectual appeal.

Chesterton said in a recent essay that mythology is a lost art; perhaps *the* lost art. Western nations have, aside from the few symbols of the Christian religion, kept symbolism alive on the thin margin of four-leaf clovers, horseshoes, wishbones, the swastika, clasped hands, hearts, the rose, the forget-me-not, the weeping willow and a few animals borrowed from the political menagerie. Even the signs of the zodiac, once kept vividly before us by the Farmer's Almanac and the patent-medicine pamphleteer, have now faded almost entirely from the 20th Century consciousness.

With the Chinese, symbolism been for thousands of years, and is, part and parcel of the though the people.

The "Hundred Antiques" (*Po* is a name given by literary Chi centuries ago to the sort of decora employing for its pattern a large n ber of symbols from various sou As the Chinese scholar has never l prone to literalness, but makes a vi of exaggeration, the "Hundred tiques" were as likely to turn twenty or thirty or fifty as a hund Perhaps the revered *Po Ku* w dwindle to a baker's dozen, never less Hundred Antiques it remai In the pattern of certain Chinese we find the symbols of the Hun Antiques in prolific display. A l number of symbols from the Hun Antiques often appears in ceramic oration as on the vase from the Me politan Museum of Art collection illustrated.

Symbols associated with anc Chinese lore entering the Hundred tiques fall into these divisions:

The Eight Trigrams of Divinat called the *Pa Kua*.

The *Ying Yang* or dualistic sym of the creative monad divided into male and female elements.

The Eight Emblems of Ha

(*Continued on page* 107)



Early 18th Century Chinese teapot decorated with various Taoist emblems. From the Metropolitan Museum of Art collection

AT LAST—French Style

ONION SOUP

at home!



HEARD yet about the smart new way to start a dinner . . . or midnight supper? Serve onion soup! Real French Style onion soup . . . by Hormel. Made with tender onions sliced and sizzled in butter . . . rich beef stock . . . venerable Parmesan cheese. At your grocer's.

P. S.—If your grocer cannot supply you, send his name, address and 10c to cover cost of handling to Geo. A. Hormel & Co., Austin, Minn. for full size, introductory can.

HORMEL
ONION SOUP
French Style

The "Hundred Antiques" of China

(CONTINUED FROM PAGE 106)



Fine Chinese porcelain saucer from the K'ang Hsi period (1662-1722), decorated with representations of sacred utensils. Metropolitan Museum of Art



Another porcelain plate of the K'ang Hsi period. Decorated with figures of the Kylin, fabulous animal of good omen. Metropolitan Museum of Art

Augury, called the *Pa chi hsiang:*

1. *Lun*, a wheel enveloped in flames. Symbol of the propagation of the Buddhist doctrine.
2. *Lo*, a conch-shell. Symbolizing a happy journey.
3. *San*, the umbrella of state. Symbolizing purity of administration.
4. *Kai*, a canopy. Symbolizing righteousness in official life.
5. *Hua*, the Lotus blossom. Sacred flower of the Buddhists.
6. *P'ing*, a vase. Reminder of the vase containing the ashes of Buddha.
7. *Yü*, a pair of fishes. Symbol of domestic felicity.
8. *Chang*, an endless knot. Symbol of longevity.

The Seven Paraphernalia of a Universal Sovereign (*Chakravartti*)

1. White elephant carrying the sacred *patra* or jewel of the law.
2. Parcel of jewelled rods of fate fulfilling all wishes.
3. The General.
4. The divine guardian of the treasury.
5. The lovely consort.
6. The royal horse.
7. The golden wheel.

(*Continued on page* 108)



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In your own home, under the sympathetic guidance of this distinguished teacher, you learn the art of exquisite self-expression—how to walk, how to talk, how to acquire poise and presence, how to project your personality effectively—to enhance your appeal. Margery Wilson makes tangible the elusive elements of charm and gives you social ease, charming manners, finish, grace—the smart point of view.

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3 HARDY GARDEN PLANTS *from* DREER'S 1934 GARDEN BOOK

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Brilliant New Everblooming Climbing Honeysuckle

From early June until late October, a mass of glorious orange-scarlet blooms against a rich background of deep green foliage. Beautiful clusters of 15 to 20 flowers each. Strong plants, **50c each; $5.00 per doz.***

Gorgeous New Butterfly Shrub "Ile de France"

In the brilliance and grace of its blooms as well as its uniform habit of growth, this new Buddleia has no equal. The plants develop into showy, well-branched bushes, 3 to 4 feet high, covered with graceful flower spikes (6 to 9 inches long) of a gorgeous rosy purple with violet suffusion. **50c ea.; $5.00 per doz.***

Rare Chaste Tree—"Vitex macrophylla"

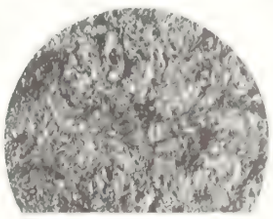
From July until frost, the rare lavender-blue flowers of this splendid shrub add an unusual charm to the shrubbery border. Grows more than 6 feet high. **75c each; 7.50 per doz.***

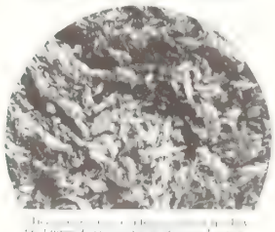
*Orders for these 3 plants sent prepaid in U. S. A. if you mention this magazine.

Write for your copy of Dreer's 1934 Garden Book

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"How can I distinguish *good* peat moss from poor-grade substitutes?"





We are frequently asked this question because the market is being flooded with cheap-grade peats of doubtful value. In commenting on the situation in bulletin #167, the U. S. Dept. of Agriculture says the use of peat moss was built up in past years by the "Uniformly high grade of material". *"Lately,"* it continues, *"large quantities of lower grade and moist peat moss is being sold in our markets."*

It is difficult to distinguish between grades because they all look alike. But the similarity is entirely external. Peat Moss of good quality must have a high water-absorbing capacity; a moderately high cellulose content; little ash and little or no fibre. Good peat moss should not be too dry either, or it will lose its water-absorbing capacity and be unfit for garden use. P I C brands excel all other brands in these important features. In fact gardeners are beginning to realize that our claim of "high quality" is not over emphasized.

If you flirt with cut-rate brands, sooner or later you will find that all peat moss is not alike even tho it comes in burlap bales. Matching the package doesn't match the quality. Copying trade marks, making claims of "just as good" or "better" when they are unsupported by facts, do not make up for a *Marked deficiency* in performance.

Top quality peat moss is sold by better dealers under the Peat Inspection Certificate "seal" shown herewith—and you can depend on the judgement of the thousands of careful gardeners who insist that it be on every bale they use. It pays to pick your bales, and your dealer, too.

PEAT IMPORT CORPORATION
New York, N. Y.

LOOK FOR 1934 INSPECTION MARK ON THE BALE

PIC

Peat moss

The "Hundred Antiques" of China

(CONTINUED FROM PAGE 107)

When a daughter of the Chinese Emperor Tao Kuang (1821-1850) married a Prince of Western Tumed, the Prince had made for himself a dinner-service decorated in colors and gilding with the Paraphernalia of a Chakravarttî. A wine-cup from this service is in the Victoria and Albert Museum, London, and is pictured in Volume II (Fig. 66) of Bushnell's *Chinese Art*.

These are the Eight Attributes of the Immortal Genii (*Pa hsien*) and are called the *Pa an hsien:*

1. Fan. With this Chung-li-Ch'üan revived the souls of the dead.
2. Sword. The weapon of supernatural power wielded by Lu Tung-pin.
3. [illegible] T'ieh kua.
4. Castenets. Played by Ts'ao Kuo-ch'iu.
5. [illegible] Ts'ao.
6. [illegible] Chang Kuo.
7. [illegible] Hsien Ku.

The Chinese, it should be noticed, [illegible] and seem especially given to arranging things in eights, the famous "Eight Views" often met with in Chinese pictorial art is another instance of this.

Other Taoist symbols are those of longevity: deer; tortoise; crane or [illegible] *elixir vitæ* in a mortar; the Pine; the Bamboo; the Prunus (Plum blossom); the Peach; the sacred magic fungus (*Polyporus lucidus*); the God of Longevity (a sage leaning on a staff); and the written or printed Chinese character for longevity, *shou*; the *Chiu* or sacred jewel (Pearl) encircled by bands of five colors as the emblem of the soul; branches of trees from the Garden of the Immortals and placed in vases decorated with archaic characters; and the *ju-i* wand or sceptre which derives its form from the fungus above referred to.

[illegible]



Large famille verte porcelain vase with decoration of the "Hundred Antiques" and figure and landscape medallions. Metropolitan Museum



Chinese porcelain cup of t[illegible] K'ang Hsi period, decorat[illegible] with representations of sacr[illegible] utensils. Metropolitan Muse[illegible]

[illegible]ushnell and other Sinologues [illegible] The Eight Precious Objects [illegible]

1. *Chu*, a jewel. Protection agai[illegible] fire and flood.
2. *Ch'ien*, a Cash (Chinese coin Symbol of wealth.
3. *Fang-shêng*, a lozenge. Symbol [illegible] victory.
4. *Shu*, a pair of books. Symbol wisdom.
5. *Hua*, a painting.
6. *Ch'ing*, a sonorous stone (Jade). Symbol of justice.
7. *Chüeh*, a pair of rhinocerous-ho[illegible] cups. Protection against poiso
8. *Ai-yeh*, an Artemesia leaf. Symb[illegible] of good fortune.

The Symbols of the Four Fine Ar[illegible] are called the *Ch'in ch'i shu hua* a[illegible] are usually represented by groups people engaged in the pursuits indicate by their design. These are also call[illegible] the Four Elegant Accomplishments:

1. Music.
2. Chess.
3. Calligraphy.
4. Painting.

Bushnell mentions the following [illegible] bus symbols

1. Bat and two peaches, *Fu sho[illegible] shuang ch'üan*, forming a rebu[illegible] reading "Happiness and Longe[illegible] ity, both complete."
2. A brush-pencil, a cake of ink an[illegible] a jade sceptre, forming a rebu[illegible] reading "May it be fixed as yo[illegible] wish."
3. Bat, *Fu*, reading also "Happ[illegible] ness."

The "Symbols of the Four Treasur[illegible] of the Writing Table" are:

1. Brush-pen.
2. Ink-cake.
3. Ink-stone.
4. Paper.

Other "literary" symbols are:

1. Water-bowl.
2. Seal.
3. Hand-rest, (*Chên-shou*).
4. Brush-pot, (*Pi-t'ung*).
5. Set of three (*San shih*), contain ing an incense tripod, a vase an[illegible] a box which—when a pair of ca[illegible]

(*Continued on page* 110)

THE GARDEN MART

CESSORIES

O-WAY. Non poisonous [illegible] repellent. Keeps dogs away from [illegible] $1. Postp'd. P. W. Rhoads [illegible] Mo.

QUATICS

R BABY GOLDFISH IN YOUR POOL. [illegible] to raise some baby Goldfish in your pool by [illegible] a few of our Beautiful Floating Water Hya[illegible] for the Fish to spawn on. These are very [illegible] well as ornamental aquarium plants for Pool[illegible] produce lovely spikes of orchid colored flowers [illegible] once. Water Hyacinths and 1 Mexican Yeleos[illegible] Lily postpaid in United States for $1.00 [illegible] for our tree catalog. The Goldfish Pond [illegible] How to build all type of pool and help over [illegible] problems, including Tropical Pools for pools and [illegible] aquariums. Lakeview Pond [illegible] Colerain Avenue, [illegible]natl, Ohio.

A RLILIES: Aquatic Plants. Tropical and Cold [illegible] Send for our Illustrated folder-catalogue. New[illegible]upton Inc., 200 Midland Ave., Montclair, N. J.

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AUTIFUL BLOOMING VARIETIES $1. With [illegible] an handmade bowl $1.50. Garden & Rockery [illegible] set of 15 plants $3, postpaid. Folder free. Guadalupe Cactus Nursery, Box 1116, El Paso, Texas.

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EAUTIFUL WEED-FREE LAWN. [illegible] like to own one? Just one Spring Clean-Up [illegible] makes luxurious turf in six weeks! Plant Scott's Creeping Bent now for a beautiful lawn next [illegible] for free copy of "Bent Lawns." O. M. Scott & Company, 3153 Main St., Marysville, Ohio.

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T. OF HONOR DAHLIAS and choice standard [illegible]. Low prepaid prices. Interesting [illegible] sure to grow. Illustrated [illegible] 40 [illegible]lias including some of the largest and finest [illegible] and foreign novelties. Descriptive price [illegible]ree. N. A. Miller Flower Farm, [illegible] 66 Ave., Portland, Oregon.

ERGREENS

'S—THE ARISTOCRAT OF EVERGREENS—[illegible] esplitata capitata for [illegible]. The Hardy Arborvitaes, and other [illegible] placed in new price list mailed free. [illegible]rs, Bobbink & Atkins, Rutherford, N. J.

RNS

NS—Giant Hardy Ferns, Ideal for Rock Gar[illegible], Porch Boxes or Shady Nooks. Specimen [illegible] Nuchi Nurseries, Talihina, Okla.

RTILIZERS

FMOLD for Wildflower gardening, Rock Gar[illegible] broad-leaf evergreens, and all fibrous-rooted [illegible]. Ideal for Seed-bed, and for transplanted [illegible]lings. Contains real plant food values. $2.25 per [illegible]bs. F.O.B. E. Kingston. Send for circular. [illegible]evale Leafmold Co., East Kingston, N. H.

EP OR COW MANURES. Concentrated, steril[illegible] and weedless. Best natural Plant food for lawns [illegible] gardens. Safe and convenient. Send for free [illegible]et. The Pulverized Manure Co., 251 [illegible] Stock[illegible]s, Chicago.

TED COW MANURE shredded 100 lb. bag 80c. [illegible]$12.00 Fertilizers, Humus, etc. Lord Farm Agency, [illegible]bany, Pittstown, New Jersey.

T MOSS, BEAVER BRAND (Domestic-Pulver[illegible] packed in 100 lb. hemp bags. $2.75 F.O.B. [illegible]old, Ohio. Cash with order. Beaver Peat Products Co., Damascus, Ohio.

OWERING TREES

ANESE FLOWERING CHERRIES [illegible] [illegible]iful varieties at low prices. [illegible] copy of "Flowering Trees of the Orient" [illegible] you can get a few trees the Spring. A. E. [illegible]lert, 921 Montg. Ave., Narberth, Pa.

UITS

APES, NEW VARIETIES. [illegible] Ind. Cr. 75c to $1 Cash. All kinds [illegible] of fruit trees, $1 each up. Evergreen Nursery [illegible] up Japanese Flowering Cherries, French Lilacs. [illegible]alog free. Samuel Fraser, Geneseo, N. Y.

UNGICIDES

MMOND'S GRAPE AND ROSE DUST protects [illegible] from Mildew, Black Spot and many [illegible] with Green in color, [illegible] noticeable. Non-[illegible]sonous. Leaflet free. Hammond Paint and Chemical Company, 2 Ferry St., Beacon, N. Y.

SOIL PREPARATION

Of course, there's much more to playing a winning garden game than just holding good cards. You must keep an eye on your partner and opponents, so to speak, and not let them get away with anything. Specifically, in these spring days, you must put the soil in proper condition for planting.

First and foremost, don't start digging and cultivating too early. Unless your soil is unusually sandy and well drained, it is likely to be more harmed than helped by working it before the frost and excess moisture of early spring have left it. If you dig soggy soil in soggy weather it is more than likely to take unto itself clods and lumps which will persist for weeks.

WIND PROTECTION

No matter how good its plants or how carefully they are cultivated, the garden that is exposed to strong winds is badly handicapped.

Clearly the answer to such troubles is the installation of a suitable protection, and in this connection we commend a windbreak of living shrubs or trees. Rightly chosen and placed, this will give effective battle to the hurrying elements and, in its own right, be truly ornamental. Some of the plants announced on these pages will serve the purpose well.

GARDEN ACCENTS

STANDARD OR TREE-LIKE WISTERIA used as [illegible]. [illegible] Rose & Nursery Co., Dept. [illegible] Box 4, Mentor, Ohio.

GROUND COVER PLANTS

PACHYSANDRA TERMINALIS [illegible]. [illegible] Hardy Ground Cover plant. Very Much [illegible] Shade. Nursery grown plants. Very Low [illegible] Write for Prices. Hall & Hall, Inc., Dept. [illegible] Box B, Rutherford, N. J.

HEMEROCALLIS

HYBRID HEMEROCALLIS—Hybrid Daylily. After [illegible] the choicest. Range in color from lemon yellow to deep orange. Succession of bloom from June to September. Reasonably priced. Write for special de[illegible] Sage Nurseries, Inc., North Abington, Mass.

FARR AND BETSCHER HYBRIDS, pale lemon to [illegible] strong divisions for $1.00. Yuccas, strong roots, 5 for [illegible]

HERBS

HERBS [illegible] Gardens, Framingham Centre, Mass. Catalog.

INSECTICIDES

HAMMOND'S SLUG SHOT kills insects safely. Strictly non-poisonous to persons, pets, etc. At dealers, in both liquid and dust form. Literature free. Hammond Paint & Chemical Company, 2 Ferry Street, Beacon, New York.

IRIS

35 GORGEOUS IRIS FOR $3.00—blooming size, outstanding, unnamed varieties, all different, including 15 seedlings of famous Dominion strain. Specify "Lot B". New Iris Catalog free. Longfield Iris Farm, 407 Market Street, Bluffton, Ind.

700 BETTER IRISES, all types, listed in descriptive cat. Varieties are arranged in color groups for easy selection. Liberal divisions at moderate prices. Kelloway Bros. Gardens, R. [illegible] Ohio.

IRISES—RELIABLE FALL BLOOMERS are included in our extensive collection. Highest quality plants at modest prices. Write for free catalog. Hill Iris and Peony Farm, Lafontaine, Kansas.

LILACS

HYBRID LILACS [illegible] obtainable. Twelve selected varieties. Colors range from pink, white to deepest and purest [illegible] double flowers. Write for descriptive circular and new low prices. Bay State Nurseries, Incorporated, North Abington, Mass.

NATIVE PLANTS

COLORADO MOUNTAIN FLOWERS for your rock [illegible]. Catalog. D. M. Andrews, Boulder, Colo.

NUT TREES

PLANT BLACK WALNUT PEDIGREES for shade and crops. Thin shells, huge kernels. Rapid growth. Crops of high market value quicker than apples. Send for illustrated folder of Pedigree nut trees. Living Tree Guild, Dept. 7, 350 Fifth Ave., N. Y. C.

ORCHIDS

ORCHID PLANTS extra fine for greenhouse. Caro[illegible]ine Orchid Growers, Inc., Scarsdale, N. Y.

1 EPIPHYTIC Butterfly Orchid & 1 Air Plant postpaid 50c. Shaffer Gardens Nursery, Clearwater, Fla.

PERENNIALS

RARE SPECIALTIES. Iris gracilipes, Iris tectorum [illegible], Dwarf Lavender chatsworthii, $5.00 for 10. Hardy [illegible] Dwarf Asters, $6.00 for 50. Mixture of named varieties Earlham Hybrid Montbretias (very special), $1.00 for 25. New Hybrid Delphiniums, $1.00 each. Berkeley Nurseries, Aldie, Va.

PHLOX-RUTH MAY new pale pink var. introduced by us. Very vigorous; large trusses; late bloomer. 3 plants $1.20 prepaid. Ask for our distinctive catalog of [illegible]. Gray & Gray, Ward Hill, Mass.

NEW & OLD VARIETIES of Perennials, Native Plants and Alpines at popular prices. List free. W. A. Toole of Garry-nee-Dale, Baraboo, Wisconsin.

ROCK GARDEN PLANTS

NEW, RARE AND SCARCE VARIETIES, also the choicest Herbaceous plants can be found in our new price list, mailed free east of the Rockies. Bobbink & Atkins, Rutherford, N. J.

ALPINES AND HARDY PLANTS. [illegible] Primulas a specialty. Also Gentians, [illegible] Wonderful Dianthus Rock Plants. Mixtures [illegible] Catalog for Asking.

CHOICE ROCK PLANTS and Iris. Catalogue on request. Carl Starker, Jennings Lodge, Oregon.

ALPINES FROM PIKE'S PEAK. Upton Gardens, [illegible] Springs, Colo.

CHOICE HARDY PLANTS for Rockery and Perennial Border. Jones Glad Gardens, Haydenville, Mass.

ROSES

"STAR" ROSES—GUARANTEED TO BLOOM! [illegible] product of Rose Specialists for [illegible] yrs.' experience. When you plant "Star" Roses success is assured. Every "Star" Rose is trademarked. Send for Catalog. The Conard-Pyle Co., West Grove 224, Pa.

GOLDEN CLIMBER ROSE. The new marvel of the year. See advertisement with photograph in natural color facing page 89 in the March issue. $2.00 each. Sage Nurseries, Inc., North Abington, Mass.

LARGEST AND FINEST COLLECTION, also Novelties and Old Fashioned (French) Roses. Species. Special offer 12 for $6.00. New price list mailed free east of the Rockies. Bobbink & Atkins, Rutherford, N. J.

SEEDS

WILD FLOWER and ALPINE SEEDS. Sow them [illegible] Wonderful Mixtures. Catalog [illegible] H. Ross D. Peirce, Montclair, N. J.

SHRUBS

BIRD ATTRACTORS (Copyright by A. M. L. & Son). Carefully tested shrubs that really attract birds. Free Bklt. A. M. Leonard & Son, Piqua, Ohio.

TOOLS

FLOWER HOLDING SCISSORS cut and hold a flower at the same time, guaranteed not to rust. $1.35 postpaid. Garden Club Scissor Co., 3387 Ingleside Road, Shaker Heights, Ohio.

GARDEN TOOLS of exceptional merit. 80-page [illegible]. A. M. Leonard & Son, Piqua, Ohio.

TREES

SPECIMEN [illegible] Weeping Ash, Cut-Leaf Sugar [illegible] Dwarf Japanese Red Leaf Plum, Pink Flowering [illegible] Laburnum, Viburnum Rhytidophyllum, Oleaster [illegible] and Hedge Plants. Descriptive booklet [illegible]

VINES

RARE WISTARIA, Naga Noda, purple flower clusters 4 ft. long. $3.00; 1 yr. $2.00; Violacea plena, double violet flowers and Rosea, clear pink flowers 18 inches long, 2 yr. $3.00, 1 yr. $1.50. A. E. Wohlert, 921 Montg. Ave., Narberth, Pa.

CLEMATIS—WE OFFER OVER FIFTEEN varieties of the most beautiful Hybrid Clematis. List free upon request. Bobbink & Atkins, Rutherford, N. J.



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IF you are at all worried by the fact that your unfenced home is subject to the many risks of danger and damage which are caused by criminal trespassers and intentional trouble makers, you need a Cyclone Fence. If you are the least bit troubled by damage to lawn, hedge, flowers or garden and by bothersome interruption of privacy, learn the low cost at which you can install the best of fence.

Damage caused by thoughtless children and stray dogs presents a problem which can efficiently and economically be solved by the erection of dependable Cyclone Fence. Politely but firmly it maintains boundary line rights, without creating hard feelings or impairing neighborhood friendships.

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For Next Season's Bloom. These

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Dicentrum Pardalianches. Bunch of Gold
Pkt. $1.00
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Gentiana Hascombensis
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COLLEC-TION: $6.00

—and for *THIS SEASON'S* delight—just the right time to sow these

5 LOVELY ANNUALS

Pkt.
Dianthus Sweet Wivelsfield
Pkt.
Nicotiana Crimson Bedder
Pkt. 25c
Ursinia Pulchra (Jewel of the Veldt)—
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10 POMPON DAHLIAS $2.50

100 GLADIOLI $3.50

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Madison Ave. at 59th St. New York City

14 of the *Newest* Chrysanthemums

Loveliest of all is Old Rose



ALL fourteen of these newest varieties are illustrated and fully described in a special folder. Send for it. We honestly believe these fourteen are uniformly the finest lot of Chrysanthemums we, or anyone, have ever had.

Every plant has been grown to sturdy perfection. They are thorough-bred Root-Strength Wayside plants. Every one guaranteed to bloom first year. Prices you will find are tempting.

Also ask for the Hardy Plant Catalog, telling full particulars about hundreds of lovely and unusual hardy border and rock plants.

Each 30c Per 3 90c Per 12 $3. Per 25 $5.

Wayside Gardens

30 Mentor Avenue, Mentor, Ohio

The "Hundred Antiques" of China

(CONTINUED FROM PAGE 108)

dlesticks and a pair of vases are added—is called a set of five.

6. Sacrificial wine-cup.
7. Stringed instrument. Symbol of joy.
8. Wind instrument. Symbol of sorrow.

"The Twelve Ornaments" seem to be symbols particularly employed in the decoration of certain ceremonial robes:

1. Sun enclosing a three-footed red crow and resting on clouds.
2. Moon enclosing hare, pestle and mortar, or a three-footed crow.
3. Constellation of seven stars joined by straight lines, being that of the Great Bear, the seat of the Taoist Supreme Being, Shang Ti.
4. Sacred mountains.
5. The five-clawed dragon.
6. The phoenix.
7. The temple vessels.
8. Bundles or sprays of aquatic grasses.
9. Flaming scroll.
10. Grains of millet grouped in medallions.
11. W[illegible] (*Fu*).
12. *Fu* character.

As the Chinese character for "bat" and "happiness" are the same, a design of five bats or of the character *Fu* surrounded by four bats symbolizes the Five Blessings (*Wu fu*) so dear to the heart of the Chinese philosopher—goodness, riches, offspring, long life and a peaceful death.

We find another category of four in the symbols of the Chinese uranoscope:

1. The Blue Dragon of the East.
2. The Black Warrior, Tortoise an Serpent of the North.
3. The Red Bird of the South.
4. The White Tiger of the West.

The twelve months are symbolize with flowers and animals by the Chinese as follows:

1. January — Prunus (*Mei hua*)—tiger.
2. February—Peach Blossom (*T'a hua*)—hare.
3. March—Tree Peony (*Mu tan*)—dragon.
4. April—Double Cherry (*Ying t'ao*—serpent.
5. May—Magnolia (*Yu lan*)—hors
6. June—Pomegranate (*Shih liu*)—goat.
7. July—Lotus (*Lien hua*)—mon key.
8. August—Pear (*Hai t'ang*)—cock
9. September—Mallow (*Ch'iu k'uei*—dog
10. October — Chrysanthemum (*Chu hua*)—wild boar.
11. November—Gardenia (*Chih hua*—rat.
12. December — Poppy (*Mei hua*)—bull.

The Three All-Prayed Four Abundances (of sons, of years, of happiness are symbolized by pomegranates bursting open to display their seeds, the sacred peaches and the Buddha's Hand citron (*Citrus decumana*). This last is the Chinese symbol of Buddhism.

Chinese decoration could not ge

(Continued on page 111)

Modernize your garden with RARE shrubs



Rare, yes! reasonably priced, yes indeed! Hardy because grown out-of-doors—the greater part on Long Island. Grafted (most of them), balled and burlapped, several times transplanted. Shipped express charges collect. Weight 3 to 5 lbs. each.

HARDY HYBRID RHODODENDRONS

A treat for your soul, a majestic note to your garden. *2-year grafts, 10 to 15 inches: $1.80 ea.*

Ignatius Sargent. Rose flowers.
Mrs. C. S. Sargent. Bright pink.
Dresselhuys. Amber red.
Roseum superbum. Good
Roseum elegans. Rose
Album elegans. Blush white. Late
Kettledrum. Rich crimson.
Parsons gloriosa. Dark purple.
Boule de Neige. White dwarf. Early.
Caractacus. Deep crimson.

All these plants specially grown and packed to be safely planted out up to June 1st.

YOUNG ARISTOCRATS

	Each
Cryptomeria Lobbi compacta. 2 yr. stuff, 12 to 15 in.	$1.00
Cedrus Atlan. glauca. Blue Atlas Cedar. 2 yr. stuff, 12 to 15 in.	1.25
C. Atlan. fastigiata. Sentinel Cedar. 2 yr. stuff, 12 to 15 in.	1.25
Pinus tanyosho. Japan Table Pine. 3 yr. grafts, 10 to 12 in.	1.25
Picea Kosteri. Koster's Blue Spruce. 3 yr. grafts, 10 to 15 in.	1.60
P. Moerheimi. Moerheim's blue. 3 yr. grafts, 10 to 15 in.	1.60
Redleaved Japanese Maple. 12 to 15 in., 2 yr. grafts	1.00
Cutleaved Red Japanese Maple. 12 to 15 in., 2 yr. grafts	1.00
Purple Beech. 12 to 18 in., 2 yr. grafts	1.00
Weeping Beech. 12 to 18 in., 2 yr. graft	1.00
Fernleaf Beech. 12 to 18 in., 2 yr. grafts	1.00
Hemlock, Sargent's Weeping. 2 yr. grafts, 15 to 18 in.	1.25
Hemlock, Dwarf. 1 yr. stuff, 8 to 10 in.	.50
Cotoneaster horizontalis. 12 to 15 in., 4 in. pots	$.50
C. salicifolia flocosa. Evergreen. 12 to 15 in., 4 in. pot	.75
Berberis Julianae. Shiny dark leaves. 15 to 18 in., potted	1.00
B. verruculosa. Flowering. 10 to 12 in., potted	1.00
B. triacanthophora. Hardiest. 12 to 15 in., potted	.75

CHARMING MAGNOLIAS

	Each
Halleana stellata. April 15. White. 10 to 12 in., 1 yr. grafts	$1.00
H. stellata rosea. April 15. Rose 12 to 18 in., 2 yr. grafts	2.00
Soulangeana. April 20. Pink and white. 10 to 12 in., 1 yr. grafts	1.00
S. Lennei. May 1. Red and white. 10 to 12 in., 1 yr. grafts	1.00
S. nigra. May 15. Purple and white. 10 to 12 in., 1 yr. grafts	1.00

Hundreds of other equally good things are listed in our new catalogue—66 pictures in full color. No other catalogue like it. A copy will be mailed free on request if you mention House & Garden.

KELSEY NURSERY SERVICE
50 Church Street
New York City

The "Hundred Antiques" of China

(CONTINUED FROM PAGE 110)

without its Six Fabulous Ani

Ki-lin, or unicorn, having the body of a stag, the hoofs of a horse, the tail of an ox and a scaly or parti-colored skin. One horn projects from its head.

Lung, or dragon. The dragon of the sky (*lung*), of the sea (*li*) and of the marshes (*kiao*). The Chinese regard the first as the only authentic species! It has the head of a camel, holds in its claws or looks towards the sacred pearl (*Chiu*), thus seeking to guard wisdom and to protect it from evil influences. It has a whiskered mouth, horns of a deer, eyes of a hare, ears of a cow, neck of a serpent, belly of a frog, scales of a carp, claws of a hawk, paws of a tiger, forsooth a very pot-pourri of an animal and not to be mistaken for a kitten in the dark! The breath of a dragon is sometimes condensed to water, at other times it bursts forth into flame. In sound its voice somewhat resembles the orchestration of a Chinese opera heard from the first row in the theatre. The five-clawed dragon is the imperial one, emblem of the Emperor. The four-clawed or common variety was adopted as a decorative motif on the robes of princes of the third and fourth ranks.

Fung-hwang, or phoenix, a creature adorned with every color of the rainbow, of extreme grace in its movements, too benevolent in disposition to harm a flea or step on a dandelion, having the throat of a swallow, the bill of a cock, the neck of a serpent, the tail of a fish, the forehead of a crane or stork, the crown of a mandarin duck, the stripes of a dragon, the vaulted back of a tortoise, feathers of the five colors named after the five cardinal virtues, a tail graduating like Pandean pipes, a song like the music of a flute modulated in five marvellous tones, a bird which an ancient Chinese authority informs us resembled a wild swan before and a unicorn behind, indeed a very paragon of a bird, one naturally enough chosen as the symbol of all that appertained to the person and virtues of the Empress.

4. *Fong-hoang*, an immortal and singular bird living in the upper air, only approaching mortals to announce the approach of happy events. This bird has not been so minutely described as has the phoenix; possibly the effective salt of Chinese imagination has not yet touched its elusive plumage.
5. *Shên kuei*, or divine tortoise, to this astonishing accomplishments are said to be attributed.
6. *Lung-ma*, or dragon-headed horse.

In addition to these there are such things to be met with as the ever-dreaded *T'ao-t'ieh*, or land ogre, and it is a relief to turn from these to such gentle creatures as the *Ho Ho Erh Hsien*, Taoist Twin genii of union and harmony, one holding a palm-leaf and wearing a gourd at his girdle, and the other holding a manuscript roll and a besom.

The figures of the Buddhist group of the Eighteen Lohans (Arhats) often enter Chinese art decoration:

1. No Chu Na, shown sitting, rosary in hand.
2. Poh Sho-Lo, shown with a tiger at his side.
3. [illegible] pearl out of reach of a dragon.
4. Chia Noh Chia Fa T'Sho, shown seated and holding a fly-brush.
5. Poh Li Toh Shio, shown carrying a scroll and accompanied by an attendant with a gong in hand.
6. Su Pin Sho, shown sitting on a mat, hands on his knees.
7. Chia Li Chia, shown standing on a rock, scroll in hand.
8. Fa Sho Lo Fo Sho Lo, shown seated on a stool and carrying a knotted staff.
9. Shu Po Chia, shown seated before a lotus shrine, a lion sometimes at his side.
10. Yin Chie Sho, shown holding a *ju-i* sceptre and accompanied by an attendant holding a staff to the end of which a pair of fishes is fastened.
11. [illegible] while a vase of peonies is at his side.
12. Chu Shu Pan Sho Chia, seated on [illegible]

(*Continued on page* 112)





The Master Gardener says:

"This is not just garden-planting time; it's garden-feeding *time. You can't expect real beauty from half-starved flowers or grass. They need a square meal, and not an incomplete ration like bone meal or manures. Out of my experience, I recommend Vigoro. It is* not *a by-product but a safe, scientifically balanced plant food. It supplies* all *the food elements your growing plants need from the soil."*

Clean, odorless, easy to handle, Vigoro can be applied by hand or with one of the convenient, inexpensive Vigoro spreaders. Only 4 lbs. per 100 square feet will produce quick and lasting results that will amaze you.

See your dealer *today!* Get enough Vigoro to supply a *square meal* to everything you grow.

And be sure it's genuine Vigoro; look for the name on the box or bag. There are six convenient sizes, ranging from 12 ounces to 100 pounds.

VIGORO

The SQUARE MEAL *that assures rich beauty in lawns and flowers*

The "Hundred Antiques" of China

(CONTINUED FROM PAGE 111)

13. Li Ti Kuai, [illegible] with folded hands before a lotus shrine.
14. Na Chie Si Na, shown holding a [illegible] water rises.
15. Lu Tung Pin, shown standing [illegible] and fly-brush in hand.
16. Fa No Pho Tsy, shown looking at a vase in which is a leafless peach branch.
17. Dharmatrata, shown with long hair, carrying a vase, fly-brush, and a parcel of books while he gazes upon an image of Amitabha Buddha.
18. Ho Shang, shown carrying a rosary and [illegible].

Kwan-Yin, Goddess of Mercy is often introduced into Chinese decoration as [illegible], God of Wisdom, shown riding on a lion, Samantabhadra the All-Good, shown on elephant-back, sceptre in hand, Kuan-Ti, God of War, Chung K'uei, Great Quellor of Malignant Demons, and Wen Kung, God of Literature, depicted holding a brush-pen, to name but a few of the members of China's crowded [illegible].

spirits (*Shên*), terrestrial gnomes (*Kuei*) which hovered in the Hsi Waug Mu, the Celestial Paradise of the Taoists. These are frequently to be met with in ceramic decoration, and of course in carvings and bronzes.

A number of other Chinese symbols keep company with the "Hundred Antiques": there is the frisky chimerical lion who spends his time rolling a ball (*chu*), a symbol of protection from evil spirits; the quadruple Vajra Sceptre, symbolizing the terrifying of evil spirits; the Fly-brush, symbolizing freedom from pollution; two linked rings or circles, perhaps symbolizing the interdependence of the male and female principles.

When we realize that every educated Chinese throughout the centuries of the Empire was perfectly familiar with all the symbolism, subjects and scenes from Confucian, Taoist and Buddhist lore in all its detail, we may begin to understand how stimulating to their intellectual life was the decoration so constantly placed before them by Chinese art, and we ourselves will, perhaps, begin to re-examine our Chinese art objects with new eyes.

Color harmonies in bouquets

All color [illegible] developed by the splitting up of the sun's light rays into the color-rays of which they are composed. This splitting is just as we see it in the rainbow, where the prismatic refraction of the light rays passing into and out of the falling drops of water spreads out and separates the light into color bands—red, orange, yellow, green, blue and violet—together with the mingling of these hues between the pairs of the adjoining colors.

The colors we see in our flowers are attributable in largest part to the absorption by the tissues of the flowers of some of their complementary colors of the sun's light, and the reflection of the other color-rays which are not absorbed but rejected by the substance of the flower itself. For example, where all the color-rays but the blue are absorbed and reflected to our eyes, we say the flower is blue—a very curious twist of [illegible] when you [illegible] think of it, this calling the flower by the color it rejects!

Just what it is in the flower that absorbs a part of the sun's full light (which we are accustomed to call "white" light, but which is in fact colorless), and rejects some other part, has not yet been determined. By some investigators it is held to be some form of pigment, similar to those used by artists in water-color work, this pigment being in solution in the cells which make up the flower tissues. This supposition does not explain all the colorings we see reflected from the flowers, but it stands as the best theory advanced up to the present. In any case, while today's Science does not let us into the secret, it is not essential for our special purpose that we know all this; we use the flowers as we find them.

When we go to the existing books on color for something that will aid us in its harmonious expression in the grouping of flowers, we meet only disap-

(CONTINUED ON PAGE 115)

Colorful! WATER LILIES Everything FOR THE WATER GARDEN



NO garden is complete without the colorful beauty, exquisite fragrance and fascinating interest of a Water Lily Pool. Water Lilies are the easiest of flowers to grow. They require no weeding, hoeing or watering. Every garden has room for at least a small pool or tub garden. Plan now to enjoy a water garden this summer.

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Our beautiful, new, [illegible] Catalog is now ready. In it you will find [illegible] new varieties and recent introductions at moderate prices. Profusely illustrated in natural colors. It includes hardy and tropical Water Lilies as well as all types of water plants and ornamental [illegible]. Shows the simplest way to make a pool, how to plant a tub garden and tells you all you want to know about the culture of water plants.

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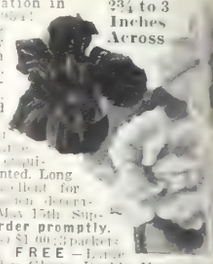
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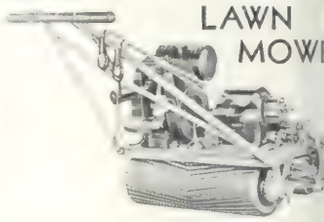
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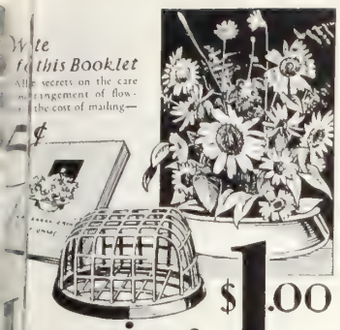
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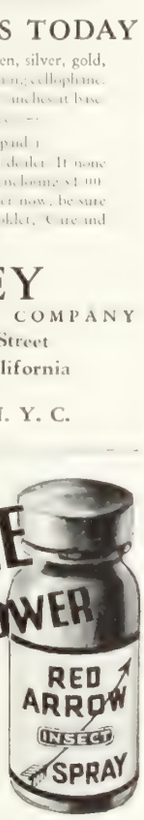
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I enclose 10¢ for sample of Red Arrow Insect Spray, (sufficient for one gallon of finished spray).

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Color harmonies in bouquets

(CONTINUED FROM PAGE 112)

pointment. Practically all we find as to the use of color concerns its employment in the arts, and by the manufacturer; it deals with pigments, dyes and stains to be mixed, or to be arranged in formal patterns to produce a technical effect. In the problem of our flower arrangements, the colors are presented in tints which are not to be changed, but are to be brought into close proximities where each shall be more beautiful by reason of the tints of its neighbors, either through harmony or by expert contrasting.

At the outset, we are confronted with that grievous fault of all books which profess to teach the secrets of fine color, in that they have the arbitrary and wholly untrue habit of taking the ribbon-like band of the sun's spectrum and distorting it into a circular disc, with the red from one end of the ribbon set side by side with the violet of the other end. The practical effect of this procedure is to exclude a large number of exquisite hues lying between the red and the black darkness beyond it (the infra-red), and between the violet and its black darkness (the ultra-violet) at the other end. To mention just a few of the tints thus thrown out of official existence:

Beyond the spectrum-red (which is cochineal in hue) there are carmine, dark crimson, blood red, garnet, hortensia, dahlia-purple, maroon, London smoke, ruby, Zulu, wine, rosewood, Tuscan red, roan, geranium, black-maroon—to a blackness that still is full of fire; and beyond the spectrum-violet, at the other end, are amethyst, hyacinth blue, anemone, begonia, heliotrope, raisin, wistaria, royal purple, grape, mulberry, egg plant—into the deep, cool black of Bowles's Black Pansy the first morning it is open. All of these are missing from the color-scientists' disc. But, thanks to the untiring patience of the hybridizers, every one of them may be found within the limits of our gardens.

However, color is not the only vital subject which bouquet makers have to encounter in the actual task of grouping flowers: there is *quality*. By this is meant that modification of the color reflected by a flower because of the peculiar texture of its reflecting surface, and to some extent, the cellular arrangement of its tissues beneath the surface. Thus, one may take a Rose, a Carnation, a Dahlia and a Zinnia all being of the same shade of red, but because of the *quality* of the red in each case, each will have a distinct effect in a group. For example, one may not place a Zinnia in a position in a bouquet where the quality of a Carnation is called for, even if both are exactly the same shade of red. With white flowers this matter of quality becomes even more important, as the attention is not diverted by the powerful influence of color. White Geranium flowers cannot be made to "go" with white Poppies, or white Phlox.

Value is another term to be clearly comprehended when bouquets are being put together. It denotes the relative importance of each individual color within any single group. Thus, it is necessary to consider if a color selected is to be subjected to shadow in the place chosen for it. As the color reflected by a flower is, in the first place, taken out of the rays of "white" sunlight, the less the volume of such light, the less the intensity of the reflected color. So that in harmonizing a group, the effective color of one flower in high light may be equal in value (as to intensity) to several flowers whose intensities have been reduced in the shadow they occupy. Hence, when gathering flowers in the garden for use in a group in the paler light of a room, it is essential to draw the flower into a shadow, to be sure what its value will be in the bouquet.

All flowers in bright sunshine appear slightly yellower than they do when the sky is clouded, and they become slightly violet when placed in shades still deeper. In the latter circumstance, greens become bluer; orange, redder; red and blue assume a violet tint; and yellow is greener. Roses, especially, have the reputation of showing different hues as the lights and shadows vary.

As the intensity of light lessens—in any given position—the colors nearer the red end of the spectrum dim more rapidly than those from toward the violet end; so that a bouquet of many tints will become perceptibly bluer when placed in a dim light, and the blues will seem to have a greater intensity than before.

(Continued on page 114)



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All this will be found in this sturdy, attractive box which contains 172—3 x 5" cards (printed both sides), giving history and culture of 1300 plants (annuals, perennials, roses, rock gardens, monthly calendar, etc.). Cross indexed so that information is quickly located. Also room for filing record of your garden. Authoritatively compiled and written by Mrs. Elizabeth Peterson, who is the Executive Secretary of the Horticultural Society of N. Y. Postage prepaid, **$1.**

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Lucia Cupid Leedsii
Queen Queen Leedsii Hybrid
Golden Cup Poetaz
Horace Poetaz
Cheerfulness Double
Jenny Horner Triandrus Hybrid
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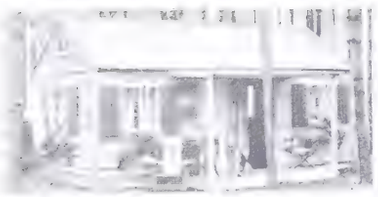
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Color harmonies in bouquets

Continued from page 114

When a color is qualified by the addition of white or black, it is said to be a tint or shade of that color. Such qualifying terms are used as modifiers—usually in but a minute degree. Yet such modification of exquisite beauty, and this beauty may be enhanced [illegible] the original beauty is entirely dissipated. For example, nothing is more unpleasant to the sensitive eye than the effect of a blue [illegible] the pale violet flowers of the ordinary garden [illegible] flowers with those that are either scarlet [illegible] those of orange-yellow; yellow flowers [illegible] violet.

[illegible] well with those of any tint or shade of orange; and all yellows with all violets. White [illegible] more or less completely with blue and orange flowers already in harmony, and perfectly with [illegible] fortably with yellow and violet flowers already in harmonious association. Yellow flowers, particularly those which incline toward orange harmonize delightfully with blue ones, while those of a yellow that is more green than orange may be used with best effect [illegible] violet.

inclines toward blue rather than toward orange. A blue flower placed beside a yellow one of the same intensity results in both assuming a faint reddish tinge; while if the blue is very deep relatively to the yellow, it will appear blackish (indigo), instead of the violet that the reddish tinge would naturally produce; and the yellow flower will appear greenish instead of showing [illegible] of orange. Where the yellow and the blue are such as naturally to improve each other, this blue placed next to a violet of a bluish cast will become greenish and lose some of its beauty; but the violet is rendered much more beautiful.

Deep red flowers harmonize with deep blue ones; and orange flowers go well with those strongly violet. Two reds, side by side, if of different hue, [illegible] one another. If one has a leaning toward orange, the other will assume a purplish tinge, and the former will seem to be even more orange. The normal hue of carmine is purer in color than its tints (as mingled with white). The latter present a tinge of lilac.

Ultramarine, in its pale tints, appears to reflect violet. A deep indigo-blue and a red of equal intensity gain by close association; the first losing some violet and becoming a purer blue, and the red acquiring orange, and becoming brighter. If, however, light tones of these two colors are used, the blue becomes too greenish to be a good

Continued on page 115

When the bride's kept waiting at the church—



IT'S TIME FOR A TELECHRON CLOCK!

LATE for his own wedding! The poor groom needs a Telechron Clock. Accurate, dependable, *self-starting*. Its electric heart is sealed in oil — pulses smoothly, silently, faithfully. It never runs down [illegible] needs winding.



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GRAPE and ROSE DUST
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HAMMOND'S

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BIG NEWS
in small type

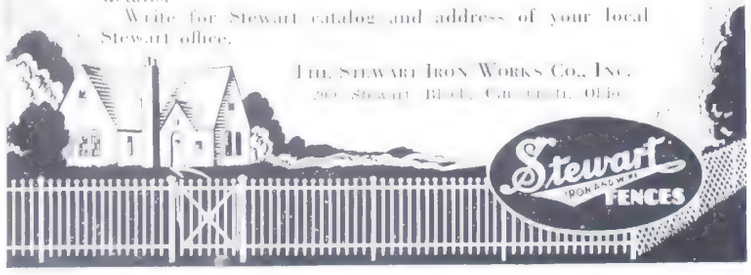
Any one of the pocket-sized ads in this month's Garden Mart on page 109 may contain the very suggestion you've been wanting to turn *your* garden from an also-ran into a neighborhood winner. Read closely. Think carefully. Plan boldly. And be sure to order now—you might forget!

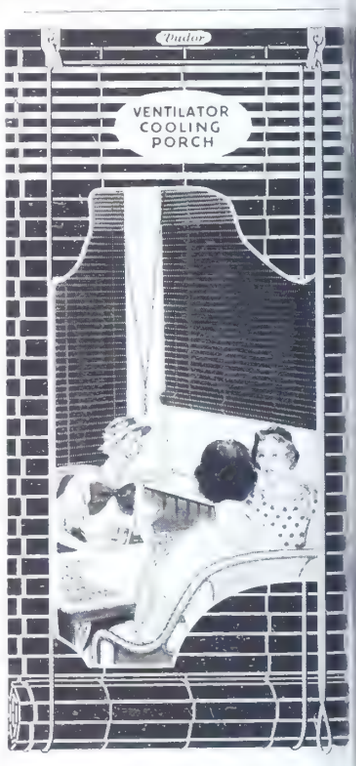
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Stewart Fences are designed to harmonize and become a part of the natural surroundings. Stewart Fences of Iron or Chain Link Wire assure the privacy that a home should command. Springtime is the most ideal time to Fence. Stewart nation-wide Fencing Service relieves you of all details.

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HOUGH SHADE CORPORATION
Janesville, Wisconsin

Color harmonies in bouquets

(CONTINUED FROM PAGE 114)

blue, and the red will assume so much orange that it will no longer be a good red.

In practice, however, all such formal rules are soon left behind, and the final choosing of flowers in all this color combination will be controlled by that individual perception we call Taste. The sense of color, often latent, is highly susceptible to the education which comes through use, the development being more rapid where the inherent talent is the more frequently called upon. No two persons will make the same grouping from a pile of cut flowers—and no person will make exactly the same group twice. With each performance, there is an advance in achievement, and it is the varied expression of personality in each such effort that gives the art of bouquet making its never-waning fascination.

Not the least interesting phase of color work with flowers is the measure of personal approval which one may bestow upon oneself. It is much to be able to say triumphantly, "Not so bad!" This is a tremendous advance upon hesitating indecision, and even if one's approval is not complete, it is something to be proud of that we can still *think* a more beautiful thing than we are able to build. And the best of it is that our inmost preferences are our very own—the more truly, perhaps, that they cannot be adequately expressed.

—RICHARD FERRIS

The bride is in the kitchen

(CONTINUED FROM PAGE 82)

eggs until very stiff. Add a tablespoonful of vanilla to the custard and pour it into a large bowl. Fold in the whites of the eggs carefully and put in the refrigerator when cool, to chill.

When cakes are perfectly cold, split them through the center with a sharp knife so as to make four thin layers. Sprinkle these liberally with good rum. Place one layer brown side down on a large Pyrex plate. Spread the layer with a thin coating of chopped, candied fruits which have been soaked in Cognac. Now spread a generous layer of the custard over the fruit, and place the next layer of cake cut surface up; and so on until all the custard, fruit and cake have been used. Hold the layers in place while assembling by inserting a couple of long wire cake testers. Now make a meringue by beating the whites of 6 eggs very stiff and folding in 12 heaping tablespoonfuls of powdered sugar. Flavor with vanilla and cover the cake sides and top with a thick layer of the meringue. Put the rest in a pastry bag and decorate the cake to please your fancy. Pop into a medium oven to brown. Be sure to watch carefully.

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Shake, strain and add Ch

Manhatta Cocktail

At the fashionable places today, Manhattan cocktail is again the cor aperitif, just as it was in the days Martin's, Sherry's and the old Beaux A when it was made with authentic Spri Garden Rye. Aging for you through the slow years in charred white oak b rels, this fine whiskey now comes to y in a mellow blend which has taken added character and distinction.

PENN-MARYLAND COMPANY, INC.
52 William St., New York



Rye

Back through the generations, the name of SPRING GARDEN *has been known and highly cherished among Rye whiskies. And now its fine flavor and quality come to you in a rich blend eminently worth its price*

"Mine Host's Handbook" 32 pages of information about the use, traditions, and service of fine spirits, with time-honored recipes. Send 10c to Room 1230, Penn-Maryland Company, Inc., 52 William Street, New York

NATIONAL DISTILLERS

Always ask to see the bottle and look for this emblem. It signifies that the whiskey on which it appears has its quality and purity safeguarded from the distillery to you by one watchful ownership

[illegible] unlawful

HOUSE & GARDEN

Conde Nast Publication



Garden Furnishing

June 1934 · Price 35 Cents



"It Could Happen to Any Woman!"



"We were breaking up, Ned and I, after two years. It was his decision to end our engagement, not mine. I simply couldn't understand it."



"Hearts [illegible] worn out, I packed my bags for a stay at the seashore. New places, new faces would help me to forget."



"There were loads of attractive people there—two men and a stunning girl particularly. But they didn't ask me to make it a foursome. I looked too sad, I guess."



"Later they did invite me to play golf. But they actually left me standing on the 18th green while they stalked off to the club for refreshments. I put it down to bad manners."



"That night I went to the hotel dance, determined to have a good time and forget Ned. But not one of the men asked me to dance. It was pretty galling."



"Hurt and humiliated, I flounced off to bed and tried to knit myself off to sleep. But sleep wouldn't come. My nerves were on edge."



"In desperation I got up and dressed. Perhaps a walk under the cool stars would soothe my ruffled feelings. The night was simply gorgeous."



"I sat on a little knoll near the water. Then I overheard this: 'Oh, the Crane girl is attractive enough. Lots of fun—but her breath is enough to make you shudder. . . .' "



"Mortified and ashamed I hurried back to my apartment and gargled Listerine that very night. (Incidentally, there has never been a day since that I haven't used it.)"



"And what a difference it made! The following week at the hotel was one of the gayest I have ever had in my whole life. Dates? I had them to burn!"



"When I got home I pocketed my pride and called Ned up. 'If you want to know how changed a girl can be,' I said, 'come up and see me sometime.' He did."



"We took up where we left off and it wasn't long before Ned's ring was back on my finger. I'm getting my trousseau next week."

"Don't Offend Others!" Use LISTERINE to check Halitosis [*Bad Breath*]

Quit taking it for granted that your breath is always agreeable. It really isn't, you know. Anyone is likely to have halitosis at some time or other—without knowing it. Halitosis is principally caused, says a leading dental authority, by the fermentation of food particles that even careful tooth brushing has failed to remove. The quick, pleasant, safe way to combat this condition is to rinse the mouth with Listerine every morning and night and between times before meeting others. Listerine halts fermentation and overcomes its odors. Lambert Pharmacal Co., *St. Louis, Mo.*

One of these will be the LOVE *of your life*



Which of these Sterling silver designs is *yours*? The one that is irresistible because it expresses [illegible] you have created for yourself?

Is it Trousseau, International Sterling's newest? Trousseau is a modern classic, designed in today's new spirit of gracious living. But if you prefer the austere beauty of Early American design, your choice will be *Minuet*—or *1810*—or *Pine Tree*.

Ask your jeweler to show you all these Sterling patterns—in flatware and hollowware. The prices are pleasantly moderate. For instance, six teaspoons, regular weight, are priced as follows: Rhapsody, Wedgwood, 1810, Pine Tree—$7.50; Minuet, Trousseau—$8.50; Gadroon—$9.00; Orchid, Empress-$9.50. Fontaine, Trianon $10.

Write to us for booklet, giving complete description and prices of these patterns.

INTERNATIONAL SILVER COMPANY
Sterling Silver Division
WALLINGFORD CONNECTICUT

INTERNATIONAL STERLING

House & Garden [illegible] Publication, Inc., Boston Post Road Greenwich Conn Executive and Publishing offices, Greenwich, Conn. Entered as second class matter at the Post Office at Greenwich, Conn., under the Act of March 3rd, 1879. Editorial offices, Graybar Building, Lexington [illegible] United States Pan American Union, Washington, D.C. Subscription, $5.00 a year in advance. In Canada $5.75 including postage.

Vol. No. 65 No. 6

B. ALTMAN & CO.



"What," mused an Altman executive, "shall I use for awnings on my fine old grey and weatherbeaten house-by-the-sea?" And pondering thus, he recalled the indescribably lovely colors of sun-and-sea-weathered sails on the boats in Venice. "That would be the color," thought he, "in fact —that would be the very material." Forthwith, with customary efficiency, he dispatched a courier to Venice and purchased several gigantic and genuine Venetian sails. From them we have made: the perfect awnings for homes-by-the-sea; not to mention engaging little cabanas; squares for picnics; beach chairs.



You'll find the awnings and picnic squares on the fourth floor; the small, portable cabanas and chairs on the fifth floor.

Fifth Avenue New York Shops at East Orange White Plains

EMERSON

Presents the Silver Swan



NEW FAN Sensation

AMAZINGLY different—delightfully modern. You have never seen a fan anything like the Silver Swan. For the first time, mechanical efficiency and beautiful design have been perfectly combined. The result is a fan that rightfully takes its place in the finest homes. No matter what your decorative scheme—no matter what the period, the Silver Swan in all its aristocratic loveliness will harmonize perfectly.

Any way you look at the Silver Swan it's a beauty. The gleaming silvery blades that cool so quietly—the satin finish that blends so softly into any surroundings—the completely enclosed, dustproof mechanism . . . all will fill you with a desire to possess this new fan sensation.

You will be proud to be the first in your circle to own the Silver Swan, the latest Emerson creation which justifies the leadership this fine old firm has enjoyed for more than 40 years. Silver Swan is now on display where fans are sold. By all means, see it. **The Silver Swan is Fully Guaranteed for Five Years*

LEADERS IN EMERSON'S

***5 year Guaranteed LINE**

12 and 16-inch Oscillating
6 Blades—DeLuxe Type

The fan to choose if extreme quiet and large volume of cooling breezes are desired. Ideal for homes, hospitals, theatres, assembly rooms. Full 5-year guarantee.

8 and 10 inch Oscillating
10 inch Non-Oscillating

These small Emerson fans are built to the same high quality as the larger Emersons and carry the liberal 5-year guarantee.

12 and 16 inch Oscillating
12 inch Non Oscillating
4 Blades

Excellent fans for places where a large volume of air and movement at high velocity is wanted. The 12" stationary and oscillator types are most popular for residences, small offices, and shops. The 16" is preferred for stores, general offices, hotels, restaurants, factories, etc. Sturdily constructed, quiet, economical, and of course guaranteed for 5 years.

Emerson 2 Blade
23-inch Air Circulator

Especially recommended for stores, restaurants and other buildings for handling large volume of air for horizontal circulation.

Ceiling Fans
36-inch—52-inch—56-inch

Offered in a wide variety of types, sizes and speeds, suitable for residences, stores, hotels.

and THE *Sea Gull*



Illustrated 8" Stationary Model

NEW "Floating power ... lined, noiseless ... motor, one year guarantee ... ing popular-priced ... Both 8" stationary and 12" ... remarkably low in cost ... Sea Gull Fan for every ...

The EMERSON ELECTRIC MFG. CO.

2018 WASHINGTON AVENUE • SAINT LOUIS, MISSOURI

Branches: 564 W. Randolph St., Chicago, Ill. • 17 East 42nd St., New York City

NRA

Leaders in the FAN and MOTOR Industry for over 40 YEARS



GIVE *satin-smooth, long-wearing* WAMSUTTA

THE MOST TREASURED OF WEDDING PRESENTS

THE fineness, smoothness, and lasting economy of Wamsutta sheets and pillow cases have become a time-honored tradition in the buying of trousseaux and the furnishing of well planned homes.

Three generations of brides have been thrilled to find the name "Wamsutta" on hope chest presents and on wedding gifts of sheets and pillow cases for their own first housekeeping.

From grandmother to mother to daughter the reputation of these "Finest of Cottons" has never varied from the highest quality. Eighty years' experience in making fine sheets . . . The finest cotton grown in America . . . The most modern machinery . . . The most painstaking care . . . All these factors combine to maintain the truth of the old saying that "There is only *one* Wamsutta."

NRA

WAMSUTTA
PERCALE SHEETS
AND PILLOW CASES
THE FINEST OF COTTONS

WAMSUTTA MILLS
Founded 1846
New Bedford, Mass.



Wedding bells will ring in June, or shortly after, for Miss Mary L. Johnson of the Barclay Hotel, in New York City, and Cape Cod, Massachusetts. Miss Johnson will be married in the family home at Cummaquid, at Cape Cod, and it can be safely predicted that among her many gifts will be a Toastmaster Hospitality Tray.

For the Brides of Jun and those of other years-

A MOST APPROPRIATE GIFT!

. . . The Toastmaster Hospitality Tray

JUNE . . . crowded with new experiences . . . rich in memories of other years . . . June ushers in a merry whirl of informal entertaining. And how fortunate the hostess who owns a Toastmaster Hospitality Tray! For here is the *piece d'occasion*—a highly distinctive service especially designed for use whenever informality rules.

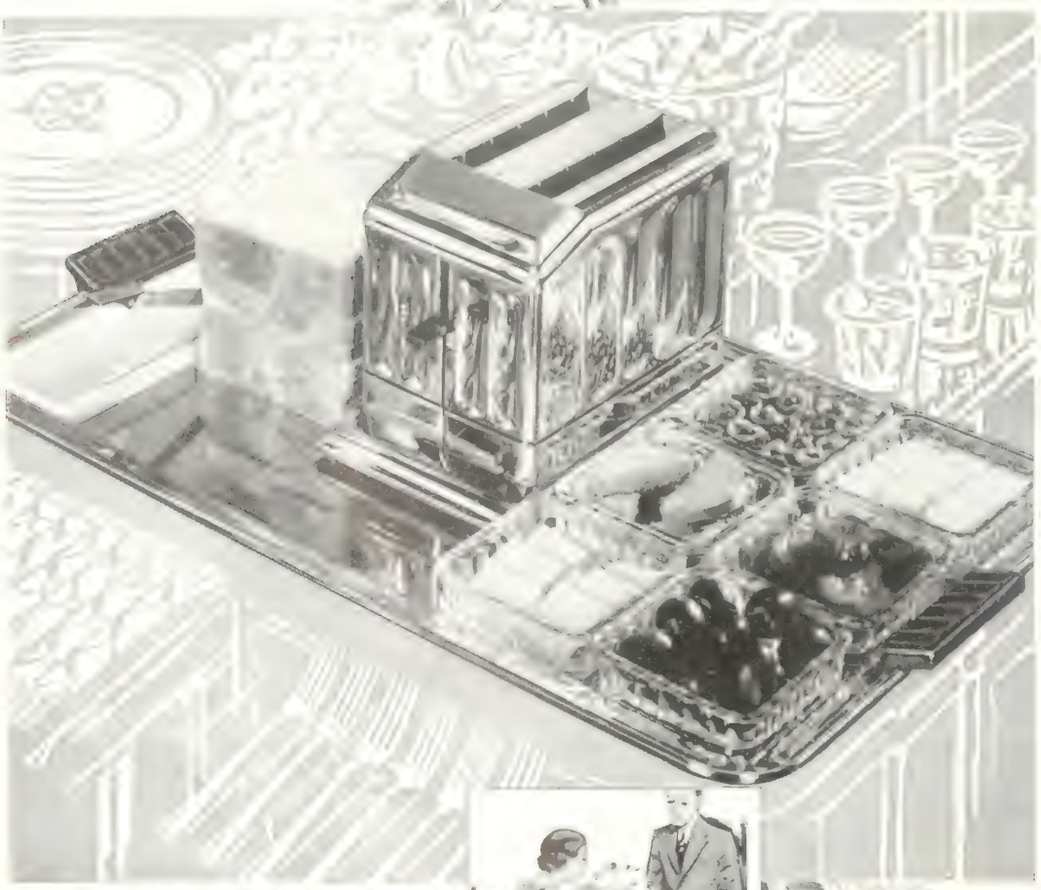
Guests serve themselves—no trick at all with Toastmaster, because its exclusive Flexible Clock times *each toasting individually*, without the slightest attention. At the moment it is "just right" up pops the toast and off goes the electricity. Here's the key to real sociability. Formality vanishes . . . everybody joins in. And how appetites perk up!

The Tray—of lustrous Chromium—provides all the essentials. Six crystal-clear glass dishes offer a tempting choice of relishes, cheeses, jams, and other spreads. And Toastmaster transforms a variety of sliced breads into delicious, evenly-browned toast, ready to be trimmed and sized by the clever knife-and-block on the Tray.

But remember! *Only* Toastmaster makes this idea practical, because *only* in Toastmaster can you get the magic Flexible Clock that *times each toasting individually without supervision*. As a result, each slice is *perfect!*

This, a source of pride to the hostess, is also a contributor to good humor at the breakfast table, where Toastmaster does daily duty.

For the brides of June, and those of other years—what other gift blends so perfectly a smart-styled service with an everyday utility? Make this *your* gift! But insist upon a *genuine* Toastmaster Hospitality Tray. This essential to modern *informal* entertaining is featured wherever quality appliances are sold.



TOASTMASTER HOSPITALITY TRAY
FOR ALL INFORMAL ENTERTAINING



ALWAYS PERFECT TOAST
AT BREAKFAST WITH TOASTMASTER

"HERE'S HOSPITALITY
WITH THE TOASTMASTER"

Ideas . . . and recipes . . . (good ones . . . no old chestnuts) . . . having to do with informal entertaining. If you would like to receive a copy FREE . . . please write to the Waters-Genter Company, Dept. 674, Minneapolis, Minnesota.



NRA

THE HOSPITALITY TRAY *complete with two-slice Toastmaster: $19.75; with one-slice Toastmaster: $15.25. The Hospitality Tray alone: $7.50. Toastmasters sold separately: One-slice—$11.50; Two-slice—$16.00.*

A PRODUCT OF McGRAW ELECTRIC COMPANY

The world's best answer to "What will you have?"....

Dewar's



Dewar's Whisky *is sealed, for your protection, by the cap with the little lever; the one patented cap that is secure from imitation.*

Because the delicious flavour and friendly mellowness of Dewar's "White Label" and "Ne Plus Ultra" have established them as the standards of good taste all over the globe

OMERSET IMPORTERS, LTD., 230 Park Avenue, New York . . . 1 North LaSalle Street, Chicago . . . 111 Sutter Street, San Francisco

This advertisement is not intended to offer alcoholic beverages for sale or delivery in any state or community wherein the sale or use thereof is unlawful

Smooth AS A TABLE TOP . . . YET SOFT AS AN AIR CUSHION



Could you see any advantages—for utility or convenience—in a table cover, blanket or pillow studded with bunchy, cord-made tufts? No. Same way with mattresses. For want of a better method, tufting has long been used in mattress manufacture to keep the "insides" from shifting about.

The Perfect Sleeper, under a revolutionary, exclusive and *patented* type of construction, brings to you the first and only practical mattress surface that hasn't a dent, crease or ripple. A ticking that can't become loose, flabby or prematurely worn through by cords-and-knots. A shape-holding sleeping cushion that dresses more smartly, can be kept cleaner and more sanitary, is longer-lasting and more evenly soft than any other spring-filled mattress of which you have ever heard!

An inner layer of white Javanese sisal, securely *quilted* to a strong spring casing, replaces the old-fashioned tufting. The outer padding of deep, fluffy cotton clings to the sisal's thousands of tiny "fingers"—can't creep. The hundreds of resilient, electrically tempered springs are unrestrained—free-acting. Firmly anchored, they can't lean, overlap or work through. . . . The longer you use your Perfect Sleeper the more comfortable it becomes.

See this twentieth-century mattress marvel—particularly the interior-construction model—at your department, furniture or house-furnishings store. Beautiful new damask pattern and colors. $39.50 (on Pacific Coast, $42.50). Sleeper Products, Inc., Daily News Building, Chicago, U. S. A. Factories in thirty cities.

A SLEEPER PRODUCT

PERFECT SLEEPER MATTRESS

Other genuine Sleeper mattresses include: Good Night • Restal-Knight • Perfect Mat • Wonder Mat. Prices to fit every purse. As low as $19.75.

NO TUFTS.

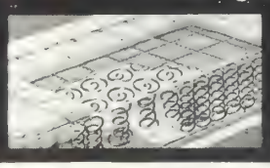
No bunched-up padding. tick-tearing cords. No du catching grooves.



No "hills and valleys." sagging edges. No jumbl springs or inner friction.



But a revolutionary new-ty spring-filled mattress tha holds its shape. Stays cleane Wears longer. Supports you weight evenly — molds itse smoothly to every curve of you body like a fashioned glove



NRA

Perfect Sleeper is made and gu anteed only by these reputa regional manufacturers licens under three basic patent righ

EAST

BOSTON, MASS. (East Cambridge), Enterpr Moulder Co., 155 Second Street

BUFFALO, N. Y., HandCraft Bedding C 869 Fillmore Avenue

HARRISBURG, PA., Capital Bedding Co., 1 and Howard Streets

LANCASTER, PA., Herr Manufacturing Co., S. Christian Street.

NEW YORK, N. Y., Arnold W. Becker and Inc., 780 E. 138th Street

PHILADELPHIA, PA., HonorBilt Products, I 1-7 Catharine Street.

PORTLAND, ME., Enterprise Mattress Co., I 45 Cross Street.

CENTRAL

CHICAGO, ILL., Schultz & Hirsch Co., 1 W. Fulton Street.

CINCINNATI, OHIO, Adam Wuest, Inc., 5 E. Pearl Street.

DENVER, COLORADO, Colorado Bedding C Mississippi and S. Sherman Streets.

DETROIT, MICH., Gordon-Chapman Compa 3076 "C" Street.

INDIANAPOLIS, IND., The J. C. Hirschm Company, 1201 E. Maryland Street.

LOUISVILLE, KY., Kentucky Sanitary Beddi Co., Inc., 147 North 4th Street.

MILWAUKEE, WIS., Marquardt Company, 30 W. Clarke Street.

OMAHA, NEB., L. G. Doup Co., 1301 Nichol Street.

ST. LOUIS, MO., National-Rose Spring a Mattress Co., 322 S. First Street.

TOPEKA, KAN., McEntire Brothers.

SOUTH

ALEXANDRIA, LA., Alexandria Bedding Com pany, Maple and Tenth Ave., South.

BIRMINGHAM, ALA., Lehman-Brothers Sprin Bed Co., Inc., 528 North 7th Street.

CHATTANOOGA, TENN., Chattanooga Mattre Co., 426 Chestnut Street.

JACKSONVILLE, FLORIDA, Florida Spring Be Mfg. Co., Beaver and Georgia Streets.

MEMPHIS, TENN., National-Rose Spring an Mattress Co., 767 Kentucky Street.

NASHVILLE, TENN., Jamison Mattress Com pany, 810 Eighth Ave., North.

NEW ORLEANS, LA., Southern Mattress Com pany, 1101 Annunciation Street.

WEST

LOS ANGELES, CALIF., Sleeper Products Com pany, 1856 West 60th Street.

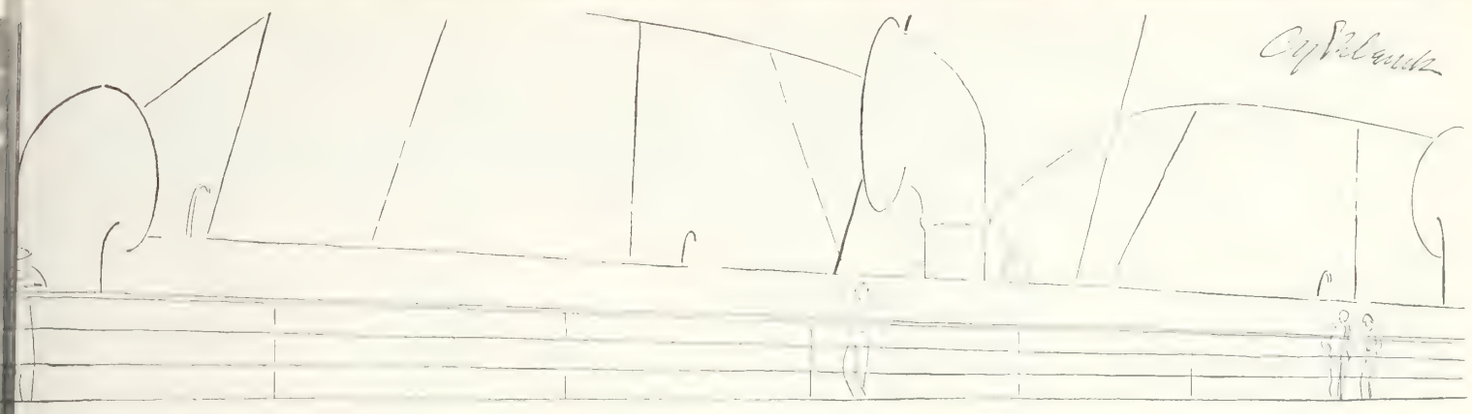
PHOENIX, ARIZ., Ingraham Mattress & Mfg Co., Inc., 6th and Grant Streets.

PORTLAND, ORE., Pettit Feather & Bedding Co., 2337 N. W. York Street.

SALT LAKE CITY, UTAH, Salt Lake Mattres & Mfg. Co., 535 West Broadway.

SAN FRANCISCO, CALIF., Simon Mattress Man ufacturing Co., 1777 Yosemite Avenue.

SEATTLE, WASH., Washington Furniture Man ufacturing Co., 1964 Fourth Avenue.



STROLL INTO THE LOUNGE

STEP ALONG THE DECK

PEEP INTO THE PANTRY



nd learn the secret of the Olympic's lure!

You will find a roster of eminent names always appearing on a White Star sailing list. And as you stroll aboard, you will see in your first glance through brilliant public rooms . . . your first welcome by a White Star steward . . . your first delicious meal in a White Star salon . . . why it is that the *Olympic*, *Majestic* and their companions are so often first choice with those who have crossed the ocean 50 times or more—seasoned seagoers who know what luxury in ocean travel should be. Regular services to Ireland, England and France. Arrange for passage through your local agent. His services are free.

S. S. OLYMPIC
June 8 . . . June 29

S. S. MAJESTIC
(World's largest liner)
June 20 . . . July 6

M. V. BRITANNIC
June 3 . . . June 30

M. V. GEORGIC (new)
June 16 . . . July 14

WHITE STAR LINE

through your local agent

TERNATIONAL MERCANTILE MARINE COMPANY . . . NO. 1 BROADWAY, NEW YORK . . . AGENTS EVERYWHERE

For branch offices see Travelog on pages 10 and 11



HOUSE & GARDEN'S TRAVELOG

WILDFLOWER FESTIVAL

The western wildflower will have its brief moment during the week-end of June 9-10 when the Sierra Wildflower Festival takes place in Yosemite National Park. With over 1,200 species and varieties of flowering plants and ferns growing in the park, nature lovers should experience little difficulty in finding at least a few of their favorite flowers. The less ambitious might be interested in the wildflower exhibits at The Ahwahnee. Field trips by motor and afoot, and lectures by well-known authorities are also planned to entertain the visitor.

SKEET CHAMPIONSHIP

June brings the first Virginia Skeet Championship which will be held June 7, 8 and 9 on the skeet field of the Virginia Golf and Tennis Club about a mile from The Homestead at Hot Springs, Virginia. The tournament will include, beside the State Championship, Women's and Junior Championships, which will also carry State titles in their respective classes.

For you anglers, the mountain streams in the vicinity of Hot Springs abound in gamey trout during June. Though trout fishing is confined to a specific season (April 15 to July 1), vacationing at Hot Springs is not. People are coming to realize that because of its altitude Hot Springs enjoys a delightful summer climate.

LAUREL TIME

Always beautiful, the Poconos are at their best when the mountain laurel blossoms are in full bloom. Their advent, which varies slightly each season, is annually celebrated by a Laurel Time Festival to be held this year from June 15 to 24. Governor Pinchot will choose a young lady from an Eastern college to be the Queen of Laurel Blossom Time. Attended by her court of undergraduates she will be coronated at an elaborate outdoor ceremony, June 22, at the Glen Brook Country Club. This event will be followed by the Queen's Coronation Ball. On the following evening The Inn at Buck Hill Falls has planned for its guests a Laurel Time dance at the Tennis Club.

JUST TO KEEP POSTED

BOAT RACES: Intercollegiate Rowing Regatta, Poughkeepsie, New York, June 16. Yale-Harvard, New London, Connecticut, June 22.

GOLF: United States Open Championship, Merion Cricket Club, Haverford, Pennsylvania, June 7-9. Western Open Championship, Peoria Country Club, June 15-17.

RHODODENDRON FESTIVAL: Asheville, North Carolina, approximately June 15-16.

TENNIS: National Intercollegiate Championship, Merion Cricket Club, Haverford, Pennsylvania, June 25-30.

CALIFORNIA

Arrowhead Springs

Arrowhead Springs Hotel. [illegible]

Yosemite National Park

The Ahwahnee. [illegible]

COLORADO

Denver

Brown Palace Hotel. [illegible]

Evergreen

Troutdale in the Pines. [illegible]

CONNECTICUT

Greenwich

Kent House. Open May 1st to November. [illegible]

Old Lyme

Boxwood Manor. [illegible]

Sharon

Bartram Inn. Recommended to the [illegible]

DISTRICT OF COLUMBIA

Washington

The Raleigh Hotel. [illegible]

The Willard Hotel. For comfort, distinction and convenience [illegible]

INDIANA

French Lick

French Lick Springs Hotel. [illegible]

MAINE

Poland Spring

Poland Spring House. May 1st [illegible]

Prout's Neck

The Willows. [illegible]

York Harbor

Marshall House. [illegible]

MASSACHUSETTS

Beach Bluff, Swampscott

Hotel Preston. On the ocean front of the famous North Shore. [illegible]

The Berkshires

Ideal for your vacation. Golf, boating, tennis. [illegible]

The Berkshires—Great Barrington

Oakwood. [illegible]

The Berkshires—Pittsfield

Hotel Wendell. [illegible]

Boston

Hotel Lenox and Brunswick. [illegible]

Cape Cod—West Harwich-By-The-Sea

[illegible]

Marblehead

Hotel [illegible] yachting center [illegible]

Nantucket Island—Siasconset

Beach House. In picture one Siasconset. Modernly [illegible]

Northampton

Hotel Northampton. [illegible]

Swampscott

New Ocean House. On [illegible] North Shore. All recreational features. Private [illegible]

NEW HAMPSHIRE

Hanover

The Hanover Inn. [illegible]

Lake Sunapee

Granliden Hotel. [illegible]

White Mountains—Whitefield



Mountain View House

Mountain View House. [illegible]

White Mountains—Bretton Woods

[illegible]

White Mountains—Crawford Notch

Crawford House. Distinctive mountain resort. Golf, tennis, swimming, mountain climbing, saddle horses. Orchestra of Boston Symphony players.

White Mountains—Dixville Notch

The Balsams. Leading resort. 18-hole golf course. [illegible]

NEW HAMPSHIRE—(Cont.)

White Mountains—Jefferson

The Waumbek Hotels. [illegible]

White Mountains—Sugar Hill

Sunset Hill House. Location unexcelled. All prominent White Mt. peaks visible. Golf free to guests. Tennis, riding, orchestra. Private cottages. Booklet.

White Mountains—Waterville Valley

Waterville Inn and Cottages. Old established Inn. Beautiful White Mt. location. Golf, tennis, brook fishing, [illegible]

NEW JERSEY

Asbury Park

Benjamin Franklin Inn. Unusual charm and friendly hospitality. Colonial antiques. Franklinana collection. Delicious food. Carrie E. Stroud.

The Monterey. Modern beach-front hotel. Superior accommodations at low rates. Inquiry invited. Phone [illegible]

Atlantic City



Chalfonte-Haddon Hall

Chalfonte-Haddon Hall. Days of sailing and fishing, of golf, tennis and beach play will be brighter for the entertaining and friendly hospitality of Chalfonte-Haddon Hall. Superb food. Beach-front location. Bathing from the hotels. American and European plans.

NEW JERSEY—(Cont.)

Spring Lake

The Essex & Sussex. Directly on [illegible]

NEW YORK

Albany

De Witt Clinton. A Knott hotel. [illegible]

Forest Hills, L. I.

Forest Hills Inn. [illegible]

Loon Lake, Franklin County

Loon Lake House. Top of the Adirondacks. [illegible]

New York City

Hotel Barclay. 111 E. 48th St. [illegible]

Hotel Parkside. 20th St. and Irving [illegible]

Onteora Park

Heart of Catskill Mts. [illegible]

Sayville, Long Island

Hotel Cedarshore. On the Great South Bay. [illegible]

Schroon Lake

Brown Swan Club. A real country resort. [illegible]

Watkins Glen

Glen Springs. High above magnificent [illegible]

PENNSYLVANIA

Eagles Mere

The Crestmont Inn. [illegible]

The Lakeside. [illegible]

Eagles Mere Park

The Forest Inn. [illegible]

Pocono Mountains—Buck Hill Falls

The Inn. [illegible]

RHODE ISLAND

Watch Hill

Ocean House. [illegible]

VERMONT

Free Official State Vacation Books: "Unspoiled [illegible] "Lake & Mountains"; "Where to Stop"; [illegible] Mgr. Service of State, 16 State House, Montpelier.

Lake Champlain—Basin Harbor

Basin Harbor Lodge & Cottages. [illegible]

Lake Morey—Fairlee

Bonnie Oaks Inn & Bungalows. All sports. [illegible]

Lake Morey Inn. 18-hole golf course free to [illegible] guests. Saddle horses, tennis, water sports. [illegible] orchestra. Select clientele. Accommodates 150.

Manchester

Equinox House. 82nd Season. Open June 22nd. [illegible]

CANADA

Laurentian Mts.—St. Jovite, Quebec

Gray Rocks Inn. 86 miles from Montreal. [illegible]

SOUTH AFRICA

Victoria Falls, Zimbabwe, Kimberley, Ca[illegible] Caves, Zulu Life—Big Game. Inquire [illegible] Thomas Cook & Son or American Express Compa[illegible]

HOUSE & GARDEN'S TRAVELOG—(Cont.)

TEAMSHIP & RAILROAD BRANCH OFFICES

CALIFORNIA

ngeles

Matson Navigation Company. For rates, reserva information, call or write Los Angeles Steam 730 South Broadway, Van Dyke 8101.

Star Line. For rates, reservations, informa call or write W. F. Ohlson, D.P.A., 715 West Street, Trinity 8261.

rancisco

n Line. For rates, reservations, information, write Dr. Roger Santini, Resident Manager Street, Fitzhugh Bldg., Tel. Sutter 1-0 **Navigation Company.** For rates, reserva information, call or write 215 Market Street, 7233

Star Line. For rates, reservations, informa call or write L. E. Archer, Pacific Mail, 68 Street, Douglas 8680.

DISTRICT OF COLUMBIA

ington

peake & Ohio Lines. For rates, reservations, ation, call or write J. B. Edmunds, Asst. G 714 14th St., N. W., Phone National 0-0-5 **Star Line.** For rates, reservations, informa call or write R. M. Hicks, D.P.A., 734 15th N. W., National 10-1-

GEORGIA

ta

Star Line. For rates, reservations, informa call or write A. H. Bedell, D.P.A., 75 Peachtree Walnut 5118.

ILLINOIS

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ian Line. For rates, reservations, information, write Thomas Silvestri, Resident Manag 333 N. Michigan Ave., Tel. Randolph 7-0-

son Navigation Company. For rates, reserva information, call or write 230 North Michi venue, Randolph 5611.

te Star Line. For rates, reservations, informa call or write J. D. Ruddy, 230 N. Michigan Ave olph 0810.

INDIANA

napolis

sapeake & Ohio Lines. For rates, reservations, nation, call or write F. D. Owen, P.A., 112 ument Circle, Phone Riley 2402.

KENTUCKY

sville

sapeake & Ohio Lines. For rates, reservations, nation, call or write R. E. Parsons, D.P.A., Starke Bldg., Phone Wabash 1654.

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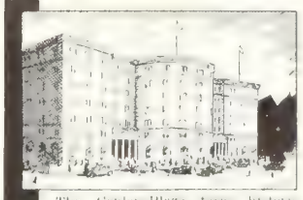
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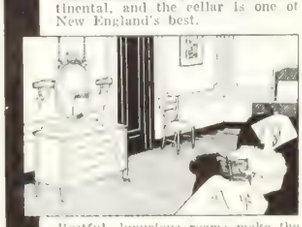
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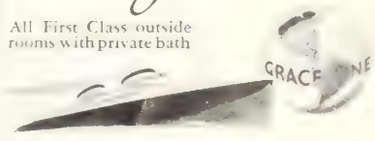
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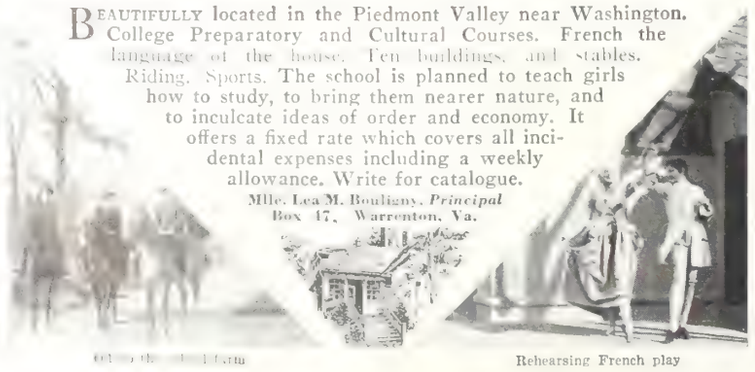
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A [illegible] speak of the romantic atmosphere their tête-à-tête arrangement creates. There's a nice straightforward simplicity about [illegible] canvas. In white or any color to order. Price, $15. From the Mayhew Shop, [illegible]



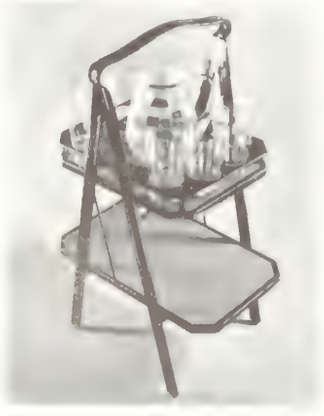
The [illegible] succumb to the wire attack that is sweeping [illegible] surrender. Used out-of-doors it's so light in weight that you can tote it from porch to terrace and back again without [illegible] in any summer living room with impunity. Price, $3.50. Hand Craft Studio, [illegible] York



Even the humblest tool is entitled to its share of decoration and careful [illegible] and the spade and [illegible] ber kneeling pads above are no exception. This summer there'll be new glamor in pruning and even weeding will not be without some fresh delight when the gardener rests upon a pair of smart yellow shears or a red [illegible] group on a black pad. Each pad is 20 inches square. The designs are reversible. [illegible] From Lewis & Conger 6th Avenue at 45th Street, New York



One [illegible] no over-production today is that of garden statuary—at least there is no [illegible] indeed. Designed by Mrs. F. M. Thayer, 27½ inches tall. $100. Galloway Terra-Cotta Company, Walnut and Thirty [illegible]



The portable, folding refreshment stand above is a vital addition to the equipment of the week-end cottage. Sturdily built it seems to have been made for roughing-it—besides which it is so inexpensive that any accident that may befall it won't seem like a catas- [illegible] on two shelves—or the coloring can be had in vice versa arrangement. $3.25. Tumblers of clear glass, $4.25 a dozen. Pitcher, $3. William Streeter, [illegible]

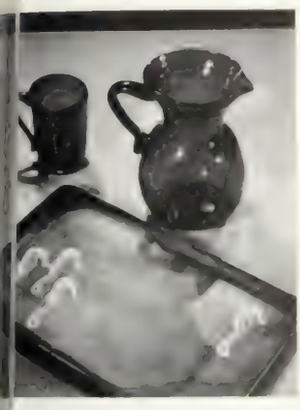


[illegible] and giddy and studiedly casual accessories that mark the out-of-doors of late the chair above arrives with quiet dignity upon the garden scene. Designed after the more majestic phases of the Empire period it is the perfect complement to the formalized type of garden. Seat and upper part of back are ash-wood finished in black. The metal is aluminum done in silver. Other color combinations may be ordered. $45. Settee for two, to match, $115. Car- [illegible] 51 Eastern Mass-



You could look far and not find a lamp so thoroughly perfect for summer use and especially for a country house as that above. The base is metal, brass-finished, trim and light and unobtrusive. The parchment shade is cool-looking—white with red and gold swag and star motif to match the small, lacquer-red painted metal table beneath, studded with brass stars. An idea for the sun porch, too. 62 inches tall. Base, $36. 18-inch shade, $7. Waverly Studios, 15 Waverly Place, New York

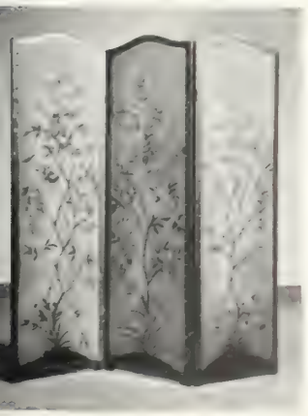
RE to be city-bound most of the you can have a hanging garden r own with a wall-bracket or that at the right. Wire twisted like cord is arranged in swag rminating in metal supports for er pots. Either painted white our favorite color, $5. With lower holder, $3.50. James Pen- 16 East 48 Street, New York



into his life is offered the apart- dweller in the plant basket at the 28 inches long, it will fit nicely ed wire. $18. Blanche Fall Storrs,



K-ENDS, wall-brackets or just flower —use the bits of lead at right for one of the three, with equally good rt. The shield at the back is faced felt for book-ends, and there's a e at the top of each for the nail if 're to be brackets. $4 the pair. Ar- MacDonald, 8 E. 54 St., N. Y.





PITCHER and tumbler at left remind us it's high time we beer drinkers made ready for the summer. From molds a hundred or more years old, these pieces have that crude look that is especially attuned to this beverage. The glass has a fascinating syrupy quality, and comes in a deep blue, a woody brown or green. Pitcher, $2. Glasses $9.60 for 8. Aluminum tray, $4. Jane Merrick, 103 Rockefeller Plaza, New York



THE hot-plates at the left have a nice country air about them—especially the sporting design at top decorated with fish hook and gayly red and yellow fly on a white ground. Cream border. A band of black encloses the crackled, parchment-colored center on the other, with bird in bright, natural colors. Of pressed fibre, lacquered and with felt back, these are imported from England. $48 for 12. House of Wedding Presents, 21 East 55 Street, New York



W

make privacy or protection from stray drafts desirable, the screen comes to the rescue. That at the left is especially handy, for the type of design and the colors in which it is available will be at home in almost any type of room. Flowers in soft tones on parchment or pale green ground. Simulated leather-covered panels. 62 inches tall; 18 inches wide. $60. Venetian Art Screen Co., 540 Madison Ave., New York

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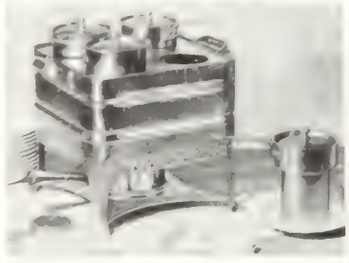
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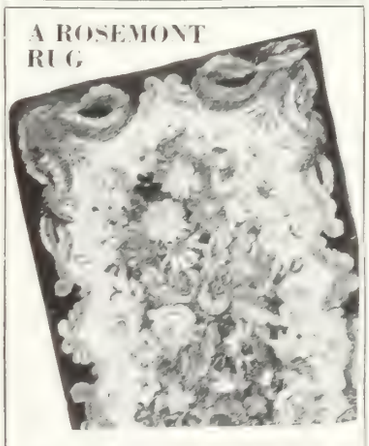
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No matter how purposefully you may set out to be a hermit this summer—if you've a country house you must be prepared for guests. You can either let them take things as they find them or [illegible] to the point of breakfast in bed. In the latter case you should add the festive touch of mirrored breakfast trays decorated with white and gold roses or white and green calla lilies. $10. James McCutcheon, 5th Avenue & 49th Street, New York



It begins to look as if the tables are being turned on us humans—with our erstwhile victim, the fish, getting us on the hook. Certainly there's scarcely a moment in our daily lives, from the morning shower to the cocktail hour, in which we can do without these watery wayfarers. They disport themselves on the bathroom wall and then pose as ashtrays or book-ends. Their latest impersonation is in glass as the canapé plate at the right. A cocktail glass to match fits neatly into a round groove near the tail. The cocktail glass is decorated with a three-letter monogram. Plate with glass, monogrammed, $14 a dozen. Monoglass Ware Co., 225 East 60th Street, New York



Matches have certainly come up in the world, what with the smart new jackets they've taken to wearing. Silk matchbooks now are decorated with your monogram in color and white matchbooks show a picture of your country house or its mascot—dog, cat, etc. The first, $5.50 the hundred; second, $17 per thousand. For very special parties the matchbook-placecard has just made its début—white with monogram and name frame in gold. $5.50 hundred. Matchbooks with nameplate and contract bridge score inside, $5 for 50. All with waterproof match scratcher. Owname Products Corp., General Motors Bldg., New York. Incidentally bridge scores or cocktail recipes can be had in any other design.



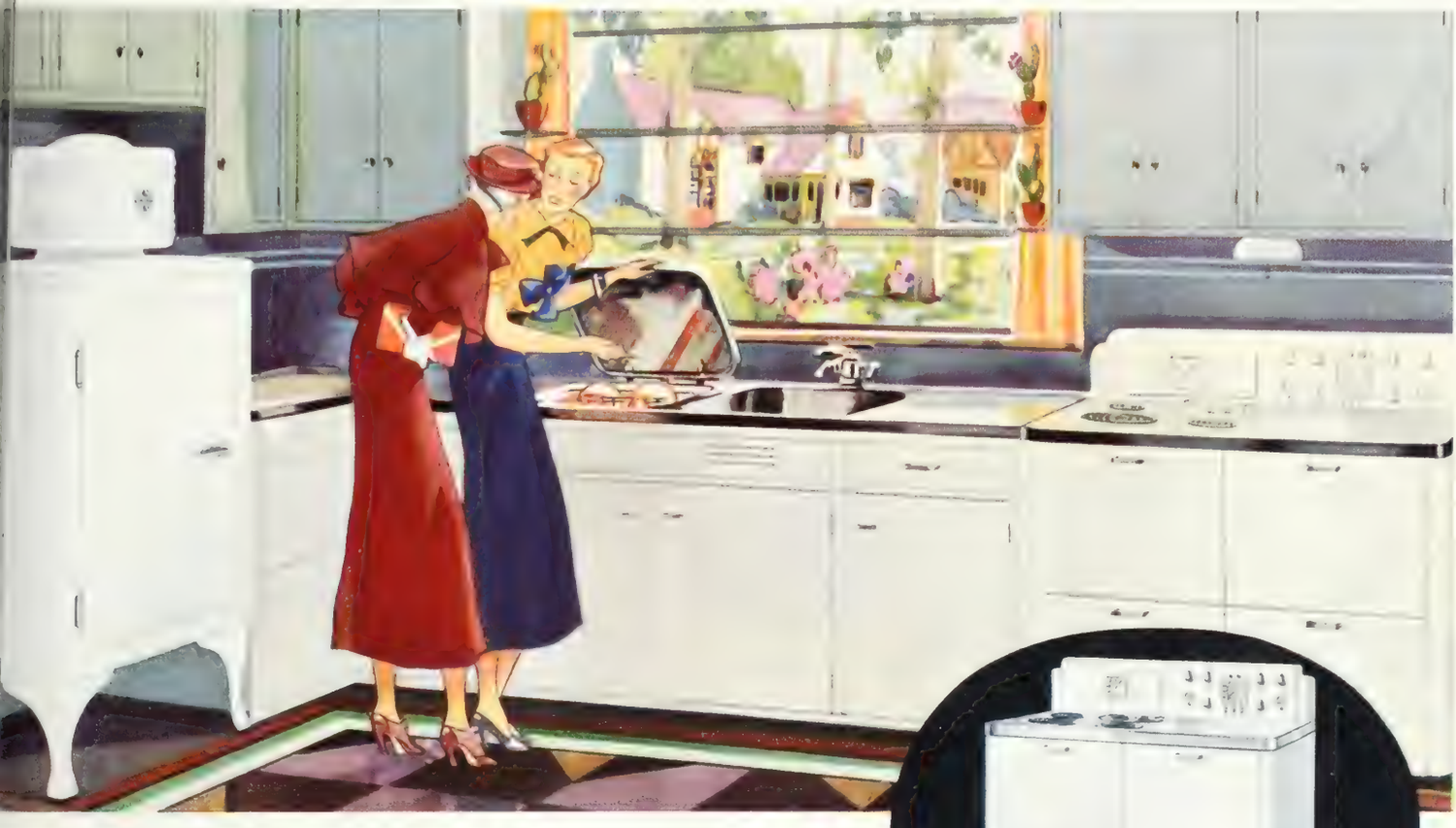
For those informal meals that are one of the nicest things about entertaining in summer—there are a number of new inventions. A "thermos" bowl for hot or cold dishes intrigues me especially. There it is in the upper left hand corner. Designed by Russel Wright, it is constructed of two layers of brushed aluminum—the air space in between supplying the thermostatic element that keeps your salad cold or the beans hot. The lid is wood. The cheese and cracker tray in the foreground is the new satin-finish aluminum, and so is the thumb-printed oblong dish at right—a sanctuary for hot dogs. Bowl, $3.50; tray, $4.75; hot dog dish, $2. Chelten, Inc., 859 Lexington Avenue, New York.



The three members of the beverage set at the left are discreet additions to the party *à deux*, the miniature shaker holding a comfortable number of drinks for a twosome. Said shaker is made of hobnailed glass, which is nice to hold and substantial enough to appeal to the not-too-gentle male. Top of pewter, and two glasses—no more, no less—of pewter to match. There's something about the appearance of these three pieces on their little pewter tray that's irresistibly heartwarming, and very conducive to good cheer. $9 the set. Abercrombie & Fitch, Madison Avenue at 45th Street, New York



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P. S. Don't forget the matching wash cloths with a bath mat or two, or she will never forgive you. Wellington Sears Company, 65 Worth Street, New York City.

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disaster that comes all too *often* n tanks that rust. A disaster that's *ossible* with Monel Metal.

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nd rust's cost... rust's damage... *ver.* Replace your outworn tank h one that *cannot* rust . . . a tank t gleams like polished silver, eter-ly clean, both outside and in. Your mber can tell you how a Monel tal tank will save you money in end.

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[illegible] feathered, the underjaw evenly bearded and a well-covered stern. The lines [illegible] Wolfhound [illegible] rangy, muscular, graceful dog that is large and [illegible]

His color is interesting and a matter of [illegible] recognizes light cream or fawn brindles, various grays, tawny gray shades almost black. Color is not a point in the standard.

Male Irish Wolfhounds are rarely shown that are less than 33 inches and many are 35 and 36 inches at the shoulders, even bitches averaging 32 and 33 inches.

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The Great Hound from Ireland

For two thousand years he has been noted for his loyalty to man and as a mighty hunter. These traits are as dominant in him today as in the earliest times. As they were then so are the Irish Wolfhounds of today remarkable for their traits of companionship, sagacity and reliability.

The history of the breed is interesting. The data used herewith is authentic and much of it taken from Father Edmund Hogan's "The Irish Wolfdog", the edition of which has long since been exhausted. Father Hogan, a Jesuit priest, devoted years to searching modern and ancient classics for all references to this great hound and evidences of its character, size and appearance. His work is conceded to be authoritative.

This breed was well known in Roman days. The first authentic record of Irish Wolfhounds in history was in 391 A. D., when the Roman Consul, Quintus Aurelius Symmachus, mentions them in a letter to his brother, Flavianus, in thanking him for the gift of seven Irish Wolfhounds which he had contributed for their circus combats and of which he said, "All Rome viewed them with wonder."

The early literature of Ireland abounds in references to this large dog used for hunting by the ancient Kings of Ireland and also as a vanguard in the King's army when it went into battle. Ancient laws of Ireland show that the dogs were held in great esteem and since earliest Celtic times they have been guardians and companions in the chase to the nobility.

The great hound was the most valued and sought after hunting dog of the early centuries, not only for his hunting prowess, but for his wisdom. This gracious and noble giant was much sought after by foreign monarchs, being considered a fit and pleasing gift to royalty.

In the fourth century, Cormac, a King of Ireland, had a great kennel of hounds, and the Master of Hounds was the famous Finn. We are told his hounds numbered three hundred, and his puppies, two hundred. Finn had a favorite hound named Conbec, and not in all Ireland might any stag whatsoever, at which he was slipped, find covert before he would head him off and run him right back up to the Fiann's main pack, and to their attendants, and it is said that neither did hound other than he ever sleep in the one bed with Finn. At Traig Chonbicce he was drowned by Goll, a rival of Finn.


Black, Irish Wolfhound
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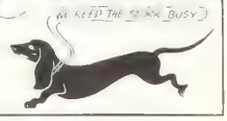



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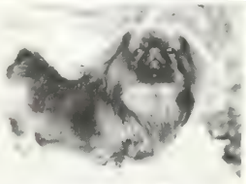
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The Great Hound from Ireland

In the [illegible] to his friend, Gunnar, as we find in the [illegible] thee a hound that was given to me in [illegible] stout man. Besides, it is part of his [illegible] He can see, too, in any man's face whether he means thee well or ill, and he will lay down his life to be true to thee. This hound's name is 'Sam.'" After that he spoke to the hound: "Now shalt thou follow Gunnar, and do him all the service thou canst." The hound went at once to Gunnar, and laid himself down at his feet. Later, history relates, when Gunnar's enemies plotted to kill him, they killed the Irish hound first.

A curious old manuscript, of the 12th Century, mentions a certain Mesrodia, King of Leinsternien, who had a wolfhound named Aibe, whose fame filled all Ireland. For this hound six thousand cows and other things were offered by the King of Connacht. At the same time the King of Ulster offered approximately the same sum. Feeling ran so high over the dog that the kings and their retainers betook themselves to their swords and a mighty battle ensued. History does not relate who won [illegible]

In 1596 the great Spanish poet, Lope de Vega, wrote a sonnet on the Irish Wolfhound, where he describes one surrounded by an army of curs, barking at him.

In 1790 Bewick says: "The Irish greyhound is the largest of the dog kind, and its appearance the most beautiful. He is about three feet high, somewhat like a greyhound, but more robust. His aspect is mild, his disposition peaceable, his strength so great that in combat the mastiff or bulldog is far from being equal to him. He mostly seizes his antagonist by the back and shakes him to death, which his great strength enables him to do."

These most powerful dogs were used not only in hunting the Irish wolf, but also the gigantic Irish elk, which stood six feet at the shoulder. These big wolf-hunting greyhounds are referred to as "Irish dogs," "big dogs of Ireland," "greyhounds of Ireland," "wolfdogs of Ireland," and the more modern appellative, "the Irish wolfhound."

But with the disappearance of the wolves and elk, the breed was allowed to become almost extinct, and it was left to Captain G. A. Graham, of Dursley, a Scotchman and an officer in the British army, to collect the last remaining specimens and, by judicious outcrosses, to rehabilitate the breed.



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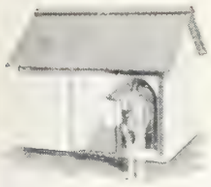
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It was from these strains that Captain Graham secured specimens, and he deserves unlimited credit for his work, which was begun in 1862. He worked for twenty years before his ideal was attained.

There was little difficulty in restoring size, but to gain uniformity of type was a slower process. Great strides have been made and there is no fear now that the race will ever again suffer neglect, and they bid fair to be again as world famous as they were in the days when the Irish Kings and their nobles bred these greatest of dogs.

The Irish Wolfhounds of today still bear witness to the ancient proverb regarding them: "Gentle when caressed," and yet another, written in the 16th Century, "And all their manners do confess, that courage dwells in gentleness." They are pre-eminent in the field whenever tried.

As guards, they are perfection. Fearless and powerful, yet they are not sharp mannered nor aggressive to well-meaning visitors, and do nicely distinguish between them and trespassers.

They are so kind and patient a child can play with them and with their wonderful gift of attaching themselves to humankind, they make the greatest companions of all dogs, as they come very close to that understanding that exists between humans.

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Today, as with the yesterdays, the Irish Wolfhound still typifies stature, courage, loyalty, intelligence, affection.

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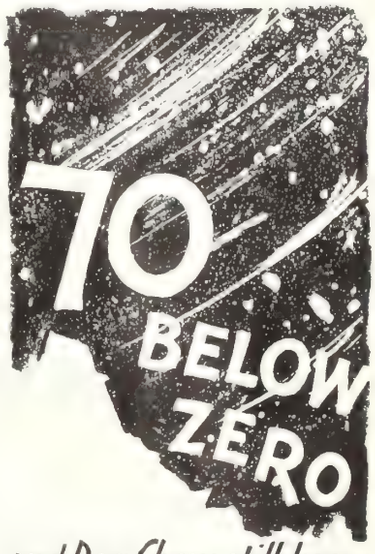
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By Josephine Gibson



EACH PREPARES HIS OWN



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Contents for June, 1934

HOUSE & GARDEN

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Gardening

LITTLE BRIDGES TO SPAN YOUR GARDEN STREAMS 27
STATUARY COMES TO INHABIT GARDENS, Wynne Taylor 36
TAMING WILD ROSES, Louise Beebe Wilder 38
FACTS THAT SPELL SUCCESS WITH BOX, F. F. Rockwell 40
THE GRAY LANDSCAPE, ANOTHER FLOWER PARADISE, Ira N. Gabrielson . 46
CHRYSANTHEMUMS THAT DARE THE AUTUMN GARDEN, Helen Van Pelt Wilson 53
TREES, SHRUBS AND FLOWERS PAINT A PICTURE, Vitale & Geiffert 60
AROUND THE SHOPS FOR GARDEN NEWS 66
A TIMELY MISCELLANY OF GARDEN IDEAS 68

Decoration

SUMMER TABLE SETTINGS START WITH MODERN LINEN 34
GLITTERING DETAIL IN TWO MODERN ROOMS, Jones & Erwin 44
DARK EFFECTS—THE LATEST IDEA IN GARDEN FURNITURE 54
BOLD, BRIGHT COLOR FOR A BRAVE NEW PORCH 55
COMPLETELY HAYWIRE 58
ITALIAN MIRRORS OF THE 18TH CENTURY, Robert M. Carrère 62
NEW LIGHTS OF ENGLISH DESCENT 64
EMPIRE AND CLASSIC-MODERN 65

Architecture

NORMA SHEARER'S HOUSE AT SANTA MONICA, John Byers 31
THE SOUTHERN COLONIAL FOR A NEW JERSEY HOME, George S. Steele . 50
THE DIGNITY OF SLATE IN NEW ENGLAND, James W. O'Connor 61

General Features

COVER BY ANTON BRUEHL (Bourges Color Photo—Condé Nast Engravings)
BULLETIN BOARD 25
HOW TO GET ALONG WITH COUNTRY NEIGHBORS, Frances Kornblum . . 30
CUSTARDS AND PUDDINGS IN FANCY DRESS, June Platt 42
ANCIENT LOVING CUPS AS COLLECTORS' ITEMS, Weymer Mills 48
YOU CAN HAVE A $17.50 FIRE BRIGADE, Paul W. Kearney 49
WHY NOT NAME YOUR PLACE? Ruby Ross Wood 56

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NRA CODE

VOLUME LXV, NUMBER SIX. TITLE HOUSE & GARDEN REGISTERED IN U. S. PATENT OFFICE. PUBLISHED MONTHLY BY THE CONDÉ NAST PUBLICATIONS, INC., GREENWICH, CONN. CONDE NAST, PRESIDENT; FRANCIS L. WURZBURG, VICE-PRESIDENT; W. E. BECKERLE, TREASURER; M. E. [illegible], SECRETARY; FRANK T. SOUTH, BUSINESS MANAGER. EDITORIAL AND PUBLISHING OFFICES, GREENWICH, CONN. EDITORIAL OFFICE, GRAYBAR BLDG., LEXINGTON AT 43RD, NEW YORK, N. Y. EUROPEAN OFFICES, 1 NEW BOND STREET, LONDON, W. 1; 65 AVENUE DES CHAMPS-ÉLYSÉES, PARIS. PRINTED IN THE U. S. A. BY THE CONDÉ NAST PRESS. SUBSCRIPTIONS, $3.00 A YEAR IN THE UNITED STATES, PORTO RICO, HAWAII AND PHILIPPINES; $3.75 IN CANADA; $4.50 IN FOREIGN COUNTRIES. SINGLE COPIES 35 CENTS.

NEXT MONTH



■ If we read the signs aright, there is about to be a marked pick-up in small house construction. The Government has it in mind, thousands of potential new owners are speculating about it, and whole armies of workmen and building material people are ready to jump in as soon as they get the word. What more logical, then, than that we should feature small house plans and pictures in July?



■ Someone, we seem to remember, once remarked that an army is no better than its feet—or words to that effect. Well, maybeso; anyway, we are convinced that the general principle applies to houses and their roofs. If the roof is leaky, short-lived or homely as sin, what matters it how much good money and good taste are lavished on the interior? So next month Gerald Geerlings takes up good roofs in a way you won't forget



■ July is much too hot a month to take up quilting, do you say? Not at all, for you must remember that it takes time to make one of these cold-weather comforters in the way we describe next month, to say nothing of deciding in the first place which one of the several designs best fits your individual needs. Decidedly, summer is the time for you to begin



■ And for the gardener, an excellently informative and practical article on those espaliered fruit trees which are so frequent a feature in European gardens. These highly ornamental fruit producers already trained to various forms are now available in this country, and few indeed are the homes where one or more of them cannot be grown with success and satisfaction on wall, trellis or fence



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THE BULLETIN BOARD

Tree ceremonies. There is always a great deal of talk about planting and preserving trees, but we wonder if some of these tree planters and preservers aren't missing a few tricks. The gardeners among the Aztecs, before they finally set a tree in place, were accustomed to open a vein and let a few drops of their blood fall into the excavation. In old India it was believed that certain trees would not grow to perfection unless, as they were being planted, the feet of a beautiful young girl pressed down the roots. Both of these ceremonies have romantic possibilities which garden owners might consider.

They might also consider favorably the excellent idea that inspired a certain wife in Oneonta, New York. Her husband and she took great pride in their country place and spent years developing it. For his birthday she gave him a grove of trees. Half a dozen gardeners worked furiously for several days to plant the grove and when he rode out to the farm on his natal morning, there it was.

Flower show etiquette. Now that flower shows are springing up in every town and village, it might be well for the committees who prepare them to follow the rule of a certain club in New York. The rule is to the effect that, while it is desirable that all those who do the work should keep an unruffled disposition, no one is held responsible for rude or hasty remarks passed at the time. All's fair in love, war and flower shows, it seems. Some of these local shows require a staggering amount of planning and physical exertion and by the time the exhibits are staged and ready for the judges, many nerves are on edge. If some committee members blow up, all the rest understand. And if they blow up at those who never lift a finger and who merely come to admire or criticize what others have done, that also is understood.

Good sports. Apropos of the foregoing, it might be well for garden clubs to emphasize the merit of good sportsmanship. Not everyone can win first prize or even a second or a third. To accept without argument the decision of a group of competent judges constitutes good sportsmanship. This trait both helps develop club morale and spares the judges the necessity of fleeing for their lives.

Magpies come to life. For a long time collectors, like Br'er Rabbit, were just layin' low and sayin' nuthin', but now that a streak of light is showing on the economic horizon, they are awakening again. The magpie instinct has come to life. The antique belt of New England is all ajitter with expectancy and in many a quaint shop the antiquitaire is dusting off his curios and objects of virtue. Some of us will hunt down Early American pieces and some chase old silver and some prints. We have denied ourselves for many a year, but now that we human magpies can afford to start collecting again, life looks rosy once more.

Stupidity contest. Away back in January the Bulletin Board announced a gardening stupidity contest and offered to those who confessed the most ludicrous mistakes a trophy in the shape of a trowel. Since then letters have poured in with their tales of dumb-bunny gardening. Sex, apparently, has nothing to do with garden stupidity—as many men confessed their mistakes as women—only they weren't as funny about it. Nor were the stupidities restricted to beginners; some of the confessions came from experienced gardeners. All of them, thank Heavens, were able to laugh at themselves.

Out of this mountain of mistakes we have selected the following fourteen to receive the trowel:—

Louise P. Mealey, Monticello, Minnesota.
Ruth Sheldon, Eklunta, Alaska.
Mrs. Edward V. Stockman, Perryman, Maryland.
Sister M. Elizabeth, Rock Island, Illinois.
Mrs. K. Hassenzahl, Westport, Connecticut.
Elizabeth McCarthy, Glenwood Springs, Colorado.
H. P. Fritze, Osterville, Massachusetts.
Mrs. Francis W. Mitchell, Hingham, Massachusetts.
Mrs. F. R. Stettenheim, Bedford Hills, New York.
Ruth Mandlebaum, Mount Vernon, New York.
Victoria James, Eau Claire, Wisconsin.
Edith D. Moser, Savannah, Georgia.
Olive E. Droge, Stanfordville, New York.
Harry Reid, Selma, Alabama.

Flower cities. On the Continent the title of "The City of Flowers" has two claimants—Florence and Angers. Anyone who has been to Florence in Spring will recall how the whole town bursts into bloom, and it has been bursting each year ever since the Renaissance.

Angers' claim is based on the fact that King René of Anjou (he died in 1480) made Angers his capital and there he indulged his artistic tastes for books, miniatures and flowers. He had a great walled garden and aviaries filled with colorful and singing birds. No trace of these ancient luxuries remains. However, the valley where Angers lies has a fertile soil and for a long time it has furnished the site for thriving nurseries.

Scene shifting in June. Some people prefer the same objects around them all the time; others of us require change. June is a good month to shift the scenes. By that time heavy draperies are supplanted by light summer hangings and upholstered chairs hidden beneath slip covers and winter rugs are hauled off to the cleaners and storage. At the same time furniture should be given a new placing so that rooms have a different aspect. Some of it can be put away or stored in rooms not used in summer. Ornaments are hidden in closets. The house and the apartment alike should assume for summer living a less formal and cluttered aspect. It should be stripped down to the discreet nudity of a bather in a one-piece suit.

Meeting the elements. People who live in cities don't pay much attention to the elements except when they impede traffic or slow up sales. Too much rain or snow or too long a spell of heat makes them realize the presence and influence of the elements but never so keenly or so constantly as the countryman knows them. Then in June, the city people—now that schools are closed—begin streaming out to the country and down to the seashore. Almost the first thing they realize there is that the elements do have a pronounced effect on life. Wind and rain, clear sky and clouded, thunder, lightning—all these are factors to understand and cope with. They become weather-conscious.

In cities you rarely hear weather proverbs quoted; in the country they are a part of everyday conversation. Such phrases as "A calm June puts the farmer in tune," and the jingle on bees:

A swarm in June
Be worth a silver spoon.
A swarm in July
Ben't worth a fly.

all slip into one's vocabulary so soon as you fall into living away from cities. If they stay there long enough, they begin to realize that city dwellers miss many a pleasure and, perhaps, live a less happy life. An old English saying puts it this way: "He that hath sheep, swine and bees, sleep he, wake he, he may thrive."

To christopher laird. This month's wreath—perhaps plaited of Rosemary and Thyme—will be laid to the memory of one Christopher Laird. For many years (and at the annual salary of 200 livres) he was employed as official mole-exterminator by royal appointment to the Tuileries Gardens in Paris. He inherited the job from his father and, in turn, passed it on to his son. This is a matter of historic record. What the moles thought of the Lairds is not recorded.

Iron and wire. The way iron and wire are being revived in decoration cannot pass without comment. For some time now modern furniture designers have employed metals in the construction of chairs and have introduced it into walls. The current use as it is appearing smacks very little of modernism, in fact the use of wire is a Victorian revival with contemporary touches. Light-weight iron in garden furniture has been subjected to a variety of fresh decorative treatments that will give the lawn and terrace a smart appearance.

Regal perfumes. Among the pleasures we republic-loving Americans miss is a king to set styles. No one, for example, wears a hat because F. D. R. wears that kind of hat. But things were different in the days of Louis XIV. That luxury-loving monarch had a passion for two penetratingly perfumed flowers—Tuberoses and Jessamine. His taste set the style. A lady of quality wouldn't dream of appearing in public unless she was fragrant with either of these flower perfumes.

Reason for building. Architects are reporting a change of heart among prospective clients. People who planned to build homes four years ago and then laid away their dreams are now beginning to take them up again. They argue, and quite wisely, that time flies and if they are ever going to build that home and enjoy it, they might as well start right now. Which, after all, is an indication of our national common-sense.





Little bridges to span your garden streams

Lucky is the man through whose garden runs a little brook.

A chattering stream in springtime, it babbles over the stones and sings the night through; in summer, its arduous youth now tamed, it flows along sedately, save when sudden summer downpours make it lusty for the occasional hour; then in autumn, with renewed vigor, it rushes headlong again, until ice rims its sides and the chill of winter stills its precipitate activity.

Along its marshy banks thrive those wild plants that enjoy having their toes in the water—Troutlilies, Anemones and Jack-in-the-pulpits mingling with sweet White Violet and Thyme-leaved Speedwell and Spleenworts and Lady Ferns and their kind. Here in the stones crop up Columbines and Bluebells and by the water's edge blue-flagged Iris and the yellow and white of *Iris pseudacorus,* Cardinal Lobelia and Marsh Marigold. In its sunny swamps stand the ranks of Cattail and Arrowhead and Pickerel Weed. Farther up the bank may be found Turtlehead and golden Ragwort and the Crested and Royal Ferns; perhaps, in late summer, even the dark purple heads of the Closed Gentian.

Many a plant, too, that bears the lineage of damp-loving ancestors can be made to thrive here—Primroses and Astilbe and Oriental Iris and the burnished copper of Fulva and the purple Dorothea K. Williamson and







the Spuria tribe and all the flamboyant tints of the Japan and the lordly Mallows that bloom in August.

Or it may be that the garden owner, knowing the pe that comes from gently sloping, unbroken lawns, runs neatly-trimmed turf down to the water's edge. Sometimes t is enough of a setting for the brook. And if an old Will can be made to bend its lachrymose branches over the wa and a group of flaming Rhododendrons find shelter and co tentment under its shade, then the setting is perfect ind

Others are trim, formal water-courses laid down by t hand of man and rigidly corseted by stone rims; and some places there sprawls a lazy pond, basking in the s light, with proud swans sailing its unruffled surface. Lit islands are here, too, some primly neat with grassy ban some rimmed about rustically with Forget-me-not, Se and various water-loving grasses.

To span these brooks and streams all manner of brid have been devised. The simplest is a plank laid between t banks. The Japanese, who believe that natural beauty shou be enjoyed slowly, make these plank bridges zig-zag, whi requires slow walking, or arch their bridges so high that o must climb gradually to a central peak as a vantage po from which to enjoy the view.

From these primitive schemes the garden bridge has be elaborated into various shapes and interpretations. T rustic bridge, made of rough timbers, naturally finds a pla in an informal spot. Its railing can be simple or elabor to suit the taste, though one does not expect to find too mu sophistication in rustic work.

In fact, sophistication in garden bridges was not much evidence before the 18th Century, the era of the naturalis school of landscape gardening when, having run its cour in copying Nature, it began going highly romantic a fancy. At the same time much inspiration for striking gard features was found in the Chinese taste. Pagodas and gard shelters and bridges alike all appeared exactly as though th had been transported bodily from some palace pleasu garden in far-off China.

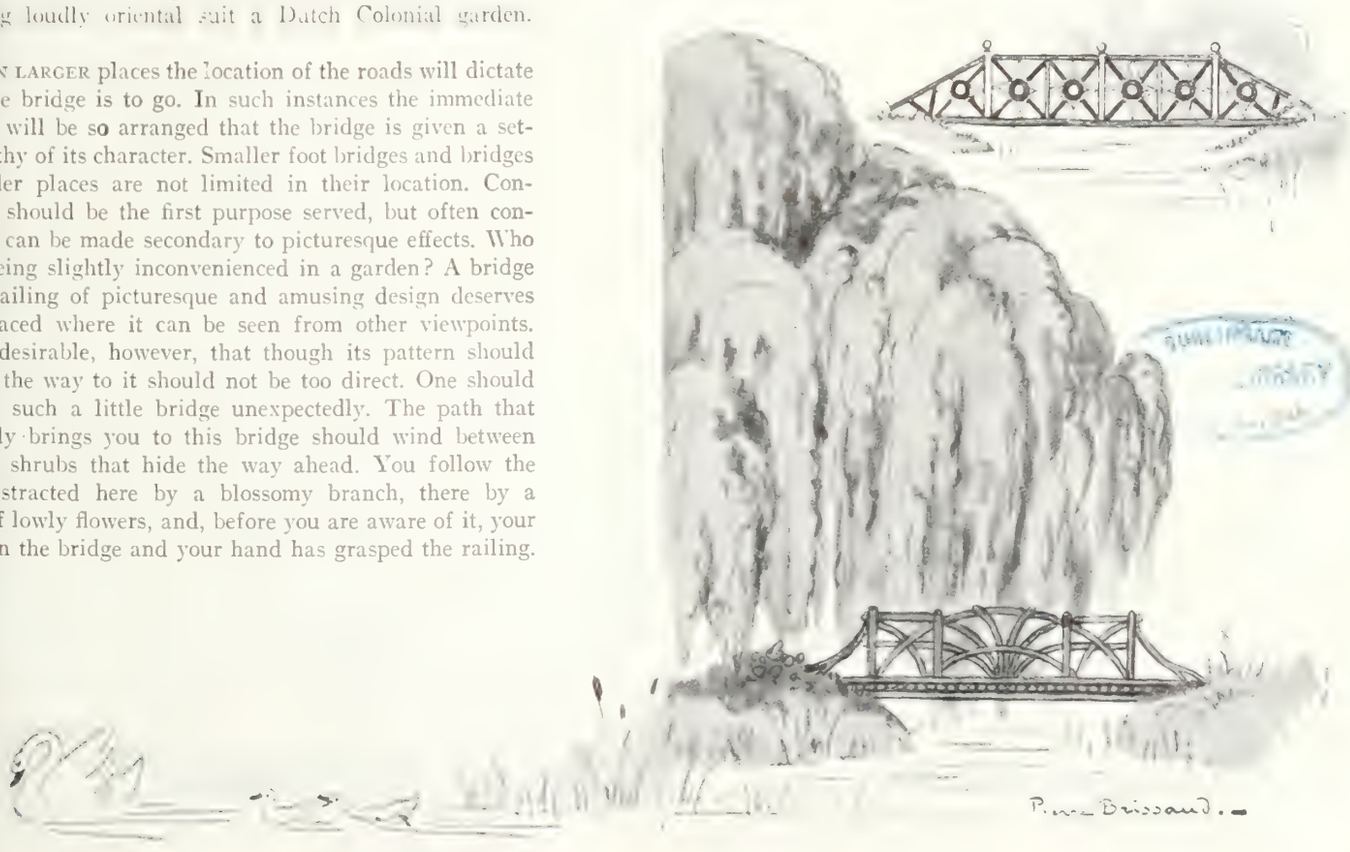


On these four pages Pierre Brissaud has pictured, in ...l different settings, eighteen garden bridges, ranging ...the simplest forms to the elaborate, and suitable both ...e small garden or the extensive estate.

...y fall into two general groups: those with a flat span ...ose that are arched. In the former the beauty lies in the ...rting timbers and the design of the railing. They are ...ally used where the stream is fairly narrow and not apt ...rflow to any dangerous extent.

...e arched bridge derives most of its attractiveness from ...c of the arch. It may be a complete semi-circle or only ...nent. Old country stone bridges and those derived from ...panese source or those designed to span a turbulent ...m are apt to have a semi-circular span. For quiet ...ow streams a gently-sprung arch is more desirable, be... its easy curve harmonizes with easy meadow slopes. ...e nature of the architecture on the place should dictate ...esign of the bridge. It is obvious that a rustic bridge ...not befit a formal garden around a formal house or ...thing loudly oriental suit a Dutch Colonial garden.

On larger places the location of the roads will dictate ...e the bridge is to go. In such instances the immediate ...ing will be so arranged that the bridge is given a set... worthy of its character. Smaller foot bridges and bridges ...maller places are not limited in their location. Con...nce should be the first purpose served, but often con...nce can be made secondary to picturesque effects. Who ...ls being slightly inconvenienced in a garden? A bridge ...a railing of picturesque and amusing design deserves ...placed where it can be seen from other viewpoints. ...is desirable, however, that though its pattern should ...en, the way to it should not be too direct. One should ... on such a little bridge unexpectedly. The path that ...mately brings you to this bridge should wind between ...king shrubs that hide the way ahead. You follow the ..., distracted here by a blossomy branch, there by a ...p of lowly flowers, and, before you are aware of it, your ... is on the bridge and your hand has grasped the railing.



How to get along with country neighbors

By Frances Kornblum

Most of us coming up from the city to the country are confronted, usually for the first time in our lives, with an entirely new kind of human relationship known as neighbors. Friends one has in the city, neighbors are an unknown quantity. For the furry, finny feathered varieties the naturalists have fortified us amply with books and experiences of correct behavior, but for that other strange bird, the man whose building we've bought, the woman at whose home we board, the carpenter who is being paid to do such crazy things to the house that he always thought so grand and perfect in every way, the Hoyles and the Posts have left us sadly unprovided with formal rules of conduct, and we are forced to carry on absolutely destitute of props on a road deep with ruts, where ankles might be sprained at almost any step.

To the folks that are native to the places where we go to spend our vacations, to the rightful heirs of the New England sector, to those old-timers that are found no matter where our rural location might be, to the present generation of survivors from a long line of original settlers, to all these people who look so much like us, talk a common language, resemble us so very generally, but who are always really so very different, we were, we are and forever shall be "City Folks". The epithet is a peculiar and distinctive manner of name calling, and whether we enjoy lifetime residence, are summer colonists, or only short week-enders, indiscriminately we're all lumped together under one head. Tainted with the city once, forever after a part of that city is the kind of reasoning.

Since it seems pretty certain that we shall have to go through our country life with the burden of this title, why shouldn't we allow it to dictate our code of manners, provided of course that in our chosen vicinity it hasn't already assumed connotations that are altogether too opprobrious? If it hasn't, and we act with wisdom according to its tenets, we must, it seems, eventually arrive at a kind of middle path rule of conduct that strikes a happy mean between two extreme attitudes—our characteristic urban brusquerie and the occasional city dweller's enthusiastic determination on going primitive in a big way.

But before any attempts at an examination of our own position, the "Country Folks" need a chance to be heard, a courtesy which we in our impatience and wild-eyed hurry rarely stop long enough to extend. Theirs is a long story that goes back many, many generations, and in any one family history of the community can be discovered in miniature all of the phases of our national development. Traditionally and historically these people are deeply rooted in that particular patch of ground known only to us as Portville or Lanedale, where one day our whimsy accidentally carried us. We decided we liked it, even well enough to stay, buy a home and settle there. Then the tribal call was sounded and the invasion begun in earnest. Invaders all through history have been known to be a ruthless lot. We with our customary abrupt dismissal can't see our intolerance, but the native when he calls us "City Folks", synonymous with foreigners, acknowledges and recognizes his initial antagonism, and is being honest about his feelings. We either ignore him or consider him as just so much entangling wire somewhere about the feet.

We are perhaps in the best sense of the word his guests, for even though our path has been liberally sprinkled with gold bricks, the town and its responsibilities have been, up to our very recent day, his and his alone. The few extra coins that jingle around in native pockets aren't enough compensation for his lost position in society. "The good old days", and "The town ain't what it used to be", those much repeated yet pathetically significant couplets represent more than a surface rejection of modernity. They are an admission of the gradual disappearance of an entire civilization, the slow seeping away of all that is familiar. To those sons of the pioneers we symbolize the very essence of change when we arrive breathless and panting with our mechanical efficiency and complaints about the backwardness of the rustic mind to grasp at every opportunity as it knocks. And change is the one great abomination to all people who lead stationary, routine lives with patterns much the same day after day, from father to son.

When we demand of him, as we only too often do, sore knees from groveling and prostration in everlasting gratitude for the up and comingness of the town, we are guilty of nothing less than a colossal impudence. Those people are naturally proud and their heritage entitles them to a pride not only for what they have done, but perhaps more for what they have left undone. That the village is fast emerging from its chrysalis stage and passing into the more mature one of a township, even to the extent where it can support a grocery that carries nothing but groceries, is to the native only a further indication of his diminishing importance in the once tiny community of which he was formerly so integral a part. He is still hankering for the old general store, and out of resentment against us for the many changes we have brought about and our careless inconsiderations of him, an attitude which we from an entirely different background simply must learn to sympathize with and respect, he bands together into a closely knit unit with the other few remaining members of the flock and perpetrates all sorts of petty meannesses.

Many of these, like this incident with the cigarets are ridiculously unjust, but reason fails and noses are frequently cut off in the hysteria of the typical struggle for survival. A summer boarder, whose "next" it was, stepped up to a country store counter, requesting two packages of cigarets. Thirty cents was promptly demanded. "But, Mr. Gideon", the poor fellow complained, "next store they are two for a quarter." These cigarets did a disappearing act from counter back to cubbyhole while Mr. Gideon, gone a true royal purple rasped out, "Why didn't you go there in the first place?" The unfortunate customer was left standing there speechless. A few minutes later John of the country clan moved up to the counter, asked for two packages of cigarets and was confronted with an identical request for thirty cents. This time two faces took on the tints of battle, when flushed with indignation (*Continued on page* 70)

MR. AND MRS. HEARLE's modern bedroom has off-white walls, white carpet, and furniture of pale toned Magnolia wood. Linen curtains are vivid splashes of royal blue and yellow-green; furniture is in hyacinth blue twill and natural linen cross-barred in green. The single headboard of the twin beds is covered in green-gold velour studded with white nail heads, with bedspreads of green-gold moire. Lamps and shades on the bedside tables are white





MATCHING sofas on either side of the fireplace in the living room have a smart covering of mustard yellow satin finely striped in white. Charming color notes are also found in the toile de Jouy curtains—cedar, aquamarine and white. The fireplace treatment gains interest through its almost severe simplicity



Summer table settings start with

vivacious modern linen as a basis





OPPOSITE. First of all, it's red and white, the season's favorite color theme. Secondly, the octagonal cloth, like a big garden umbrella, is the find of the summer: Mosse. Finally, beautiful new silver, "Trousseau"—International Sterling's latest débutante. Plates: Macy's; cups: Carbone; glasses: Edmondson Warrin; chairs: Ficks Reed

TABLE linen on this page is the happy thought of Marguerita Mergentime, young American designer. Above. Smart coloring and asymmetrical design of dots on two sides only. Cloth, Lenox china: Altman's. Fostoria glass in Whirlpool design: Gimbel's. Silver is "Modern-Classic," Rogers, Lunt & Bowlen's new Robert Locher pattern

THE cloth at right is another vivid Mergentime design for country living room or terrace. One half is emerald with Greek key pattern in white; in the other half the coloring is reversed. Cloth, oblong plates: Altman's. Emerald glasses from Macy's. Greek plaster figurines from Eugene Lucchesi. Silver is the Etruscan pattern of Gorham



CONDÉ NAST PUBLICATIONS



PRIMITIVE MAN AND TOTEM



THE TREE OF LIFE



TREE OF LIFE FOUNTAIN



ADONIS GARDENS OF GREECE



ROMAN MAIDENS WREATHE STATUES



STATUES ON PLINY'S TERRACE



THE MEDIAEVAL FOUNTAIN

Statuary comes to inhabit gardens

By Wynne Taylor

MEN have always made gardens to create for themselves the pleasure of a [illegible] universe. And at once the great common feature of all gardens was water. Water was the soul of every Eastern paradise. The first gardens of which any records remain were the square walled-in gardens of Egyptian [illegible] gardens, truly. One [illegible] common to them all: a rectangular walled space, divided in half—or later, into four by a long pool or [illegible] planted out with careful rows of fruit and shade trees. As water was the great necessity, shade was the next luxury, and if the shade were fragrant with flowers, so much more nearly Paradise. Only one thing more was deemed necessary: a presiding spirit, some focal point in the garden. And for centuries the Tree of Life filled this need.

The Egyptians had it, the Israelites had it. It might be a real tree, or one made of metal, but it always dominated the little water courses. From the Tree, centrally placed, the water ran out softly along its ordered channels or shimmered in a pool about its base. Succeeding ages and differing cultures did not alter these essentials. Even the gardens of mediaeval monasteries were referred to as The Paradise: "The Paradise signifying to the monks the greenness of their virtues," as John Wyclif said.



[illegible] fruit trees, the pergolas, and the idea of a [illegible] the eternal borrowing of ideas from countries [illegible]. Probably the most wondrous of them all [illegible] Century. A princely palace, called "House of the Tree" sloped down to the banks of the River Tigris. In the centre of the park was a great round pond where a metal tree, all of gold and silver, di-played its glittering branches. Fruits, made of precious stones enriched it further, and the crowning touch was a flock of birds of silver and gold sitting among the leaves. When a [illegible] sighed in a wonderful way." Another feature of this same garden foreshadowed, eight centuries in advance, the rage for animated sculptures which grew up in Renaissance Europe. About this pond were fifteen figures of mounted knights, clad in silks and brocades and armed with lances. Marvelous to relate, these figures could move: they advanced ponderously upon one another, flourishing their lances as if for battle.

At what point in early garden history the presiding spirit was represented by a sculptured figure would be hard to say. In the beginning the gardens always offered a shelter to the gods. The Israelites erected altars in the shadiest spots, and the Greeks set aside groves in their gardens as sacred [illegible] nymphs. The *nymphaeum*—which name was taken in vain by a much later European culture—was to the Greeks, with genuine conviction, a spot where the gods and half-gods might deign to rest. Perhaps it originated through some hopeful landholder setting up a likeness in stone of the

FROM primitive man worshipping [illegible] totem pole, to a sophisticated bit of statuary on a penthouse roof is a long journey. Here are shown the successive stages of these garden adornments, working down through Greece and Rome, the Middle Ages, the Renaissance, etc., France and England to the present day

god that he wished to see in his garden.

There is a record of a garden in Corinth which had "a large rock, mantled with laurel and overhung by plane trees, about which stone nymphs were stationed at intervals," with a figure of Pan, in eternal pursuit, behind them. And in this same city, in the 3rd Century, B. C., an enterprising citizen boasted "a bearded Hermes and a lion in terra cotta" as features of his court-garden.

These gardens were amazing in their development: to the first retreat of shade and seclusion new features were constantly added. Bathing pools first, then luxurious baths with hot and cold water; little stone libraries next, where agreeable reading-matter was kept, and finally gymnasiums where games were held. One even buried one's intimate friends in the garden, honoring their memories with music and poetry. At this time one Theophrastus was severely criticized because the citizens of Athens stayed away from their accustomed meeting-places to taste the marvels of his private gardens. Among the other features was a miniature hall housing a statue of Aristotle, his former teacher.

Statuary gradually came to be accepted as essential if one hoped to give any impression of luxurious living. Hiero II of Sicily, ruler of a Greek colony, transacted all his affairs on a barge "whereon was set a garden, alive and growing trees, flowers and all." And, of course, statues. Unfortunately, the account does not describe them, but it does go on to say that the ornaments and figures were so crowded that there was only room for three chairs.

Inevitably, travellers from Roman Italy saw and admired the gardens of Greece, and during the last two centuries B. C. took up the development of garden architecture and lent it that same vigor which they gave their empire building. Roman gardens were a continuation of Roman masonry: vast ordered stretches with walls, terraces and water-basins, drawn to severely geometrical plans. The Box hedges which sheltered the long alleys were cut into shapes of birds, animals and letters. Cicero spoke of his *opus Toparii* with pride, and called the Box-gardener "Topiarius." He was, like all the wealthy Romans of his time, a passionate collector of works of art. If the Greek gardens were peopled with figures, then so must his be. He commissioned his friend Atticus (who combined the rather doubtful business of training gladiators for the circus with lending money to various Greek city governments) to search out some sculptures for him. He wrote to Atticus in Athens, "Anything you see suitable to my Tusculan villa, procure for me, only don't put yourself to any inconvenience.

"If you light on any objects of *virtu* suitable for a gymnasium, please don't let them slip. I am so delighted with my Tusculan villa that I never feel really happy till I get there." Later, he wrote, "I have undertaken to pay L. Cincius 20,400 sesterces ($850) to your credit on the Ides of February. The megaric statues and the Hermae which you mentioned in your letters, I am waiting for impatiently. Have complete confidence in my money-chest!" Subsequently: "As to your Hermae of pentelic marble with bronze heads, about which you wrote me—I have fallen in love with them on the spot. Pray send both them and the statues—if Lentulus has no vessel there, put them on board any one you please."

Later on, having superintended the placing of a Hermathena in his garden at Tusculum, Cicero wrote to Atticus "The Hermathena you sent I am delighted with: it has been placed with such charming effect that the whole gymnasium seems arranged for it." It would be pleasant to think that this dignified man, owner of eighteen villas and a house on the Palatine hill, felt his enthusiasm keenly enough to help arrange



the settings, that he tucked up his toga and helped to replace the turf, or possibly set out some water plants under the cascade in the grotto.

As the Romans grew richer and their villas larger and more numerous, a cry for simplicity went up. Seneca protested "will there be no end to your arrogance till there is never a lake but is dominated by your villas . . . a stream not crowded by your mansions?" And considering the number of sea-villas, town-villas, and lake-villas, spread out over Italy and extending even through the barbarian lands to the banks of the Rhine, his cry seems justifiable.

There were villas on the shores of North Africa, too; it is staggering to try to imagine the marble hosts, the busts of reigning princes, avenues of Gods, satyrs, warriors and senators. The owners of sea-villas—pictures of these have come down to us in Pompeian wall-paintings—surrounded themselves with high walls on the sea side and on top of these they set standing stone figures, with a beautiful disregard for gales of wind.

The Roman landscapes of the last centuries B. C. and the first A. D. simply bristled with figures. They never seemed to use them singly, but in generous rows and groups. There must have been almost more stone than natural planting. Pompeian peristyle gardens were good examples of this crowding—a contemporary description of a fountain in one of *(Continued on page 81)*



RENAISSANCE STATUARY



A FOUNTAIN AT VERSAILLES



LEAD STATUES OF WILLIAM AND MARY



IN A PENTHOUSE GARDEN

LIBRARY

Taming wild Roses for the garden's show in June

By Louise Beebe Wilder

Dreams are the bud of gardening, perhaps the better half, for there is nearly always, however we may ignore it, a worm i' the bud of realization. "If" is the little word that is the open sesame to dreams and so I use it here. If, then, among my landed possessions I numbered a gently shelving bank open to the sun and of generous dimensions I should devote it to the wild Roses of the world, as many as I could get together. Nature holds nothing more enchanting in her capacious basket than her wild Roses, yet they are very generally neglected for the sake of other shrubs. As a matter of fact, when we think of shrubs Roses do not commonly come to mind at all; such as Lilacs, Forsythias, Mock Oranges in their great variety, fill the vision. Yet the wild bush Roses are none-the-less shrubs, and of a most uncommon charm. Indeed the charm of many of them may be said to be fourfold for not a few possess lovely flowers, handsome fruits, attractive foliage and a sweet fragrance to boot. They do not storm our senses with flamboyant hues and heady scents as do the Azaleas, whose blossoming they follow, with great fragrant plumes as do the Lilacs, with ivory wreaths as the Mock Oranges, or with the golden showers of the Forsythias. But a bank of free-growing wild Roses in its heyday presents a billowing softness of contour, a wash of tender color that cannot fail to charm the sensitive observer. And at no time of the year is it unworthy of observation. Even in winter it offers snatches of color for the eye to feast upon, for many of the long canes will be found to be richly colored, and the gay hips provide a second blossoming against the snow.

Alas, I have no such providential sunny bank and so I have been constrained during the many years of my gardening life to grow the wild Roses about the garden in the motley of other shrubs, and to treasure the memory of others that I have not grown but have met with by the roadside and in fields, in botanic gardens and arboretums, in private gardens here and there about the land.

Nature has been generous with Roses. They are distributed over a wide area of the earth's surface. North America is particularly rich in them, the continents of Europe and Asia as well. Of late years China has proved a treasure house of new species. Two great plant hunters of our day, the late E. H. Wilson and the late Reginald Farrer, introduced a great many foreign kinds for which the Rose-loving world will long be grateful.

Intimate acquaintance with the wild Roses sometimes induces a slight contempt for the pruned and pampered beauties of the Rose garden; in the process of such meticulous culture and currying as they are subjected to they seem to have lost some inherent quality of charm, a sort of pristine freshness that the wild Rose has kept and for which the more opulent air and corpulent contours of the "manufactured" Rose do not wholly compensate. Generally speaking, too, the wild Roses are of stronger constitution than the hybrids and thus



R. BANKSIAEA LUTEA



R. SETIPODA

For mild climates, the dainty Banksiaeas, of which the variety *lutea* is shown above, should certainly be considered. These may be obtained [illegible] yellow, double [illegible] In June *R. setipoda*, pictured at the right, is very gay with many-flowered clusters of large pink flowers [illegible] slightly tow[illegible] ters. Later come scarlet, bottle-shaped fruits



R. SWEGINZOWI



R. CAROLINA



R. BLANDA



R. WILLMOTTI

less susceptible to the many ills to which the more highly bred flesh is heir. They are not indifferent to good soil but flourish fairly well in something quite ordinary, and they ask little in the way of pruning, only to be freed of dead or crowding wood and occasionally to have the tips of the canes snipped back where they are outgrowing their allotted situation. Sun and free wind they must have, and it is little enough to give them in return for what they give us.

As to hues, we have among them many tones of cream, yellow, blush, pink, rose and red, as well as pure white. The flowers are nearly always single and borne in large or small clusters, though occasionally solitary. The foliage is often distinctive and beautiful, sometimes grayish or ruddy and frequently assumes brilliant autumn coloration. The habit of the wild Rose shrubs with their long curving canes is graceful and decorative. Some are true bushes and require to be spaced accordingly, some are climbers and make their way upwards narrowly between other shrubs, some are Tiny Tims for the rock garden. It is mainly of the bushy sorts that I wish to speak here in detail.

On our very doorsteps we have a number of Roses that are of no common sort yet which are certainly not generally grown in gardens. To make a collection of native species would be a well rewarded task. The Michigan or Prairie Rose, *Rosa setigera*, because it is a climber (our only native climber) perhaps has no place in this article, but it is a lovely thing and placed at the top of a bank (*Continued on page* 80)

Facts that spell success with Box

By F. F. Rockwell



BOXWOOD UNSHEARED

Among all the popular evergreen flowering shrubs, Box occupies the paradoxical position of being the one most universally known, and least known about. Everyone admires it, yet few seem to realize that anyone can have it. The fact that landscape architects have been prone to sprinkle five-hundred to one-thousand dollar specimens generously about the gardens on millionaires' estates has misled many persons of more moderate means to assume that Box is exclusively a rich man's plant.

It is true that even the wealthiest can procure nothing more beautiful in the way of evergreenry than old Box bushes, their thick billowy surfaces of dark and lustrous green alive with lights and shadows and suggesting associations with all the traditional quiet beauty of old colonial gardens. But Box is available also for the humblest and the newest of gardens. And let me correct right here one very widespread misconception concerning Box—the assumption that it is so extremely slow-growing as to require a generation to reach any appreciable size. Compared to a Forsythia, a Lonicera or some other [illegible] shrub that will [illegible] shoots in a single season, it is of course a slow grower. But compared with the average run of evergreens and the other more substantial denizens of the garden it is not. Well cared for and well fed plants will make several inches of growth, not only in height but in diameter, each season, and soon become sizable specimens.

Incidentally, with the American production of Box on a large scale, good-sized nursery grown specimens, well formed and two to three feet in height, and therefore large enough to make a worthwhile immediate showing, are now to be had at prices much lower than were formerly in effect. Up until the restrictions imposed by the Plant Quarantine Act, some ten years ago, practically all nursery stocks of Box were imported. Now of course it is all grown here. I know of a number of nurseries where for years Box has been produced by the tens of thousands, and the restricted market of the last few seasons has resulted in a much larger percentage of this stock being grown on to large sizes than would normally be the case. So the prospective Box buyer can find just at present a very enticing market.

To the average man Box is just "Box", but there are a number of widely differing types, some best suited to one use, some to another. Unfortunately the accepted classification of Box varieties is misleading and somewhat confusing.

To begin with, the type officially known and commonly cataloged as Common Tree Box (*Buxus sempervirens*) is decidedly not of tree habit, but on the contrary one of the most typically "bushy" of all broadleaved evergreens. It is sometimes called "Old Colonial" Box—a much more fitting designation, as this is the variety so widely planted years ago about old Colonial mansions, especially throughout the South, and now supplying the beautiful fifty- to one-hundred and-fifty-year-old specimens now so much sought after. The Latin designation, *sempervirens* (evergreen) is well chosen, for Box is certainly one of our longest lived ornamentals, and plants once well established withstand a surprising degree of neglect; even city dust and smoke are better survived by few other woody plants.

The True-dwarf Box (*B. sempervirens suffruticosa*) is a variety of the Colonial or Common Tree Box distinguished by its dwarf and very close and bushy growth.



THE BE[illegible] OF MASTODEY



DIGNITY AND REPOSE

Whereas the type (*B. sempervirens*) frequently attains a height of six to eight feet, and occasionally, under favorable conditions, much more than that, the True-dwarf seldom gets above twelve or fifteen inches. Here again the name—which probably originated in the trade as a result of the former practice of selling small plants of *sempervirens* as "dwarf" Box—might have been better chosen as there are other varieties more truly dwarf than this.

The variety which should, in all logic, have been given the name of Tree Box, is *B. sempervirens aborescens*. But as the plant name authorities have already dubbed *B. sempervirens* the Common Tree Box, apparently the only thing to do is to call *aborescens* the Uncommon Tree Box. Anyway, and by whatever name, the latter grows considerably taller, often irregularly pyramidal in form, and is much more open and tree-like in habit than *sempervirens*. It is a faster grower; the leaves are longer and, in proportion, narrower, and the general effect of the plant as a whole is less glossy and dense.

The Japanese Box (*B. microphylla japonica*) does not grow as tall as *sempervirens*, usually reaching only five or six feet. The more oblong foliage is a lighter green in color. It is usually considered to be less hardy than *sempervirens*, though at the Arnold Arboretum, where Sargent introduced it some twenty years ago, it has proven perfectly hardy. In the East its most general use is for formal specimens in tubs, though it has been recommended for garden planting, for which purpose it is popular in Southern California. Judging from garden *(Continued on page 93)*

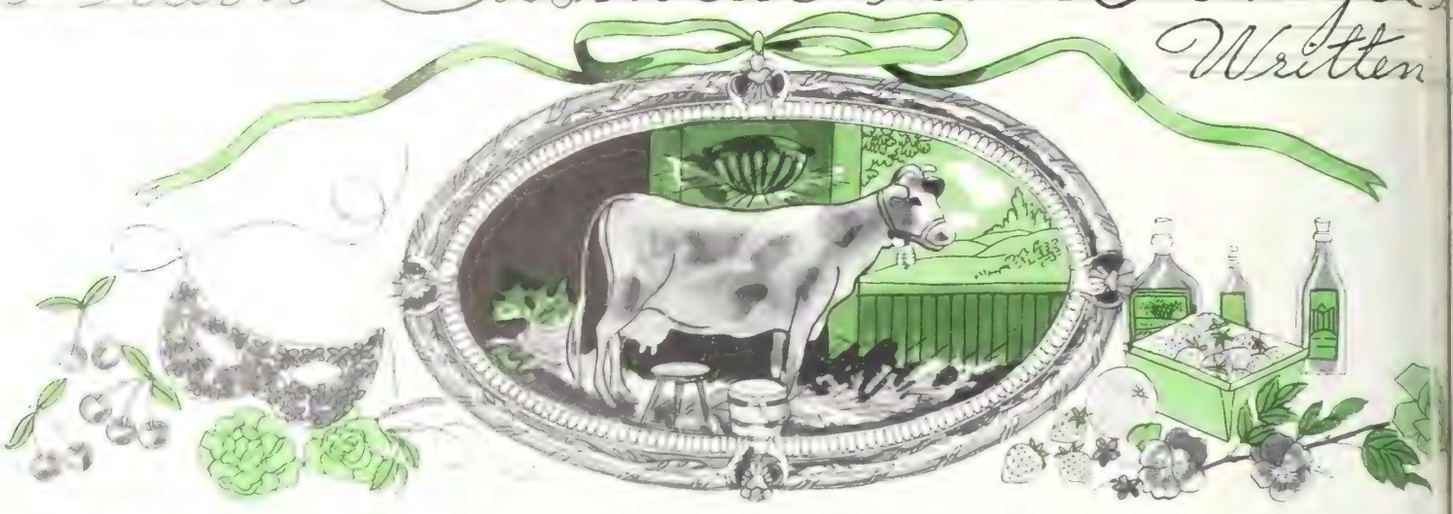


TRUE BOX EDGING



BOXWOOD FOR PRIVACY

Plain Custards and Simp... Written



Some day, when you are feeling energetic and domestic, put on your hat and coat and go on a little shopping expedition. Buy a dozen and a half glass pint-sized jars, with screw-on tops (fruit jars will do), a yard or so of gay oil cloth, some jelly labels, a box of thumb tacks, and, unless you already have one, a large stone mortar and pestle. On the way home stop at the grocers' and ask them to send over two whole vanilla beans, five pounds of granulated sugar, a package of white sultana raisins, a package of black seeded raisins, six slicing oranges, six lemons, half a pound of shelled filberts, half a pound of shelled, first quality almonds, several tangerines, a pound of dry macaroons, a package of pearl tapioca, a package of Minute tapioca, three packages of gelatine, some white rice, some Baker's unsweetened chocolate, some shredded cocoanut, some cornstarch, some Farina, a bottle of the best vanilla, some almond extract, lemon, orange, rose and coffee extracts and a bottle of orange blossom water.

This buying orgy is a preparation for taking the usual dull, plain, homely custards and puddings and dressing them up so that they won't know themselves. When you get home, clear a shelf in the store closet and cover it with the gay oil cloth. The shelf is going to be reserved for the ingredients so necessary for the work to be done adequately.

Arrange the different bottled flavorings on the shelf and empty the raisins, macaroons, tapiocas, gelatine, rice, chocolate, cocoanut, cornstarch and Farina into the different jars and label them. Now if you follow these directions, you are going to make vanilla sugar, lemon sugar, orange sugar, tangerine sugar, and praliné, also to be put in the jars, ready for future use. These flavored sugars are to use in making meringues, soufflés, and whips, where the use of liquid flavorings sometimes brings disaster. One tablespoonful of these sugars to a pint of cream or custard will flavor it delightfully.

To make vanilla sugar, cut the vanilla beans into small pieces and pound them well in the mortar with two cups of granulated sugar. Then sift the sugar carefully, put in jar and cover tightly.

To make orange sugar, carefully remove the thin orange rind of six oranges, being sure not to take any of the white part. Put in the warming oven for a day or so until dry, then pound to a powder with a cup of sugar in the mortar. Sift and put in jar and cover tightly.

To make lemon and tangerine sugars do the same as with the orange.

To make the praliné put just enough water on a pound of sugar to moisten it, then place in an aluminum pan, or better still a copper pan, and set on the fire to boil. Watch carefully until it has caramelized to a very light golden brown. Now put in the half pound of filberts and the shelled almonds and pour immediately onto a buttered platter or marble slab. When cold, break and work through a fine meat chopper; then pound it in the mortar with several pieces of vanilla bean. Keep in a covered glass jar.

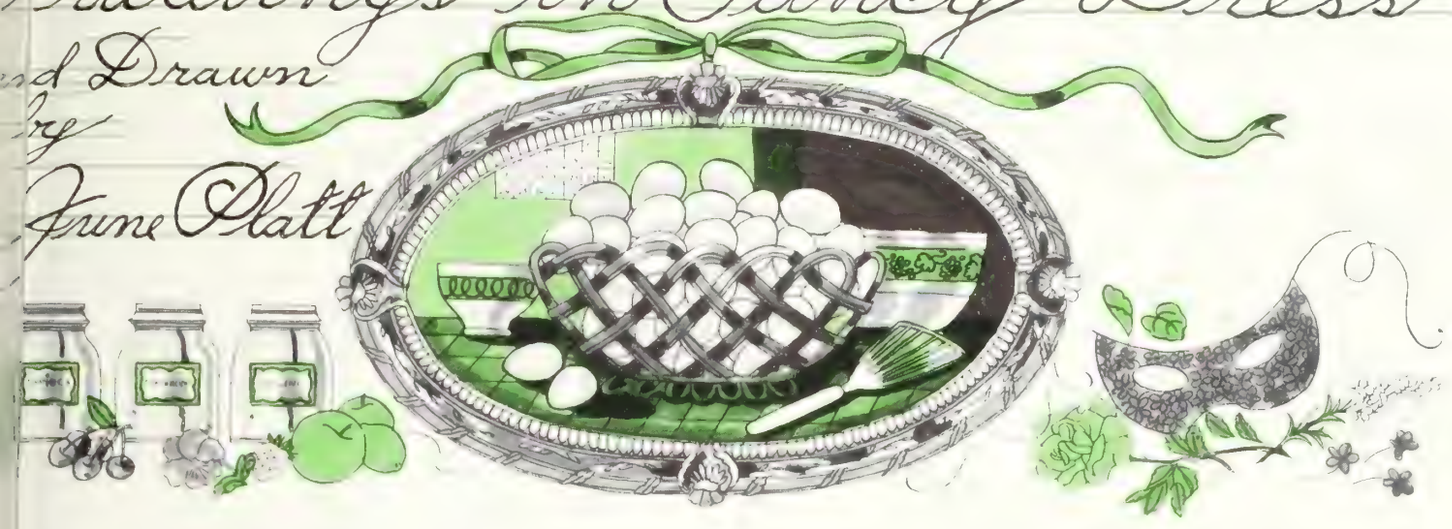
You might keep some candied violets, candied rose petals and candied cherries on hand in the little glass jars. Your favorite confectioner probably can supply them. It's true, they don't do much to improve the taste of anything, but they are fun to use just for pure ornamentation, and I have even heard of using a real rose or a pansy or two to decorate the dessert dish.

Now a few helpful hints and bits of information: Did you know that the vanilla bean is the fruit of a climbing orchid native to Mexico, and that it was introduced into Europe by the Spaniards who had found the Mexicans using it in their cooking? And did you know that tapioca is made from the roots of a plant called Manihot, in Brazil? You did know? Well, I didn't until I started writing this article. I wonder if you know how to catch liquid custard when it starts to curdle? Add a little cold milk, put pan in cold water and beat with an egg-beater. Never make liquid custard directly on the fire, always use a double boiler. Always add liquid flavorings to a custard when it has cooled, and stir well. In making caramel custard or any pudding calling for a caramelized mold, try and make it at least ten hours ahead of time in order to give the caramel time to melt in the ice box so you won't have to resort to putting it on the blaze



Puddings in Fancy Dress

d Drawn
by
June Platt



to melt it before turning it out. Also, whites of eggs for floating island are much better cooked in milk than in water. In making all liquid custards always keep stirring the same way, and don't stop stirring until the custard has been removed from the fire a minute or two. Never put custard in the refrigerator until thoroughly cold, sudden change from hot to cold produces humidity which causes moisture to form on the top of the custard.

Here are twelve different recipes which are basically familiar and I hope you will like the fancy costumes I have made for dressing them up.

Let's start by taking down the jar of candied violets by way of inspiration, for you are about to make custard for the Queen of Good Eating.

THE QUEEN'S CUSTARD

Beat the yolks of six eggs, add a pint of milk and two tablespoonfuls of lemon or vanilla or orange sugar. Strain into a buttered Pyrex dish, and cook in a slow oven until custard is firm. Pour over this a liqueur glass of curaçao or kirch. Let this soak in well. Then beat the whites of three eggs with two heaping tablespoonfuls of lemon, orange, or vanilla sugar, and spread over custard. Decorate the top by putting some of the meringue through a pastry bag. Put in a hot oven (325°) until brown. Decorate with candied violets and then serve with cream.

SNOW PUDDING

Mix two tablespoonfuls of gelatine with one cup of sugar, add a half cup of cold water, and three-quarters of a cup of boiling water. Stir over fire until thoroughly dissolved. Add a half cup of grapefruit juice, a half cup of lemon juice, and one and a half cups of cold water. Strain and mix well. Put in refrigerator to cool. When it begins to congeal, whip until frothy and fold in the well-beaten whites of two eggs. Pour the custard into cups which have been rinsed out in cold water.

Make a liquid custard of four egg-yolks, a pint of milk and three level tablespoonfuls of sugar. Flavor when cool with one teaspoonful of lemon extract.

CHOCOLATE PUDDING

Melt three squares of chocolate with several drops of water in a double boiler, and then add slowly a half cup of sugar and a heaping tablespoonful of flour after they have been mixed together. Next, pour in a half cup of melted butter and two teaspoonfuls of vanilla. Remove from fire and add four well-beaten egg-yolks. Then beat the egg-whites stiff and fold carefully into the chocolate mixture. Put into a well-buttered mold and set this in a pan of hot water. Cook in a moderately hot oven for one hour. If necessary, cover with a piece of buttered paper to keep from burning on top.

Cool in tin, and when quite cold turn out into a dessert dish and serve with mocha cream made in the following manner: Beat two egg-yolks, add a quarter of a cup of sugar, a pinch of salt and a half cup of very strong coffee. Cook in double boiler until thick. Cool, and when ready to serve fold in a cupful of whipped cream.

PRALINÉ CREAM

Moisten one-third cupful of sugar with a little cold water, and caramelize it to a golden brown. Then pour in a quarter cup of boiling water and let the mixture boil until it becomes syrupy.

Scald a pint of milk and add to the syrup. Stir well. Beat the yolks of four eggs and gradually add to the hot milk. Cook over boiling water until thick, then put in two tablespoonfuls of praliné. When cool add one teaspoonful of vanilla.

Make a meringue by beating the whites of four eggs and adding two tablespoonfuls of vanilla sugar. Cook by spoonfuls in hot milk. Drain well and serve on custard as desired.

MACAROON PUDDING

Put a vanilla bean in one and one-half quarts of milk and heat to boiling point. Beat four whole eggs and eight egg-yolks, add one and one- (*Continued on page* 72b)



Glittering detail in two brilliant modern rooms

LUXURIOUS aspects of modern decoration and some glittering new ideas are found in a bedroom and dressing room in the country home of Mr. and Mrs. Horatio Gates Lloyd, Jr., Haverford, Pa. Left. Dressing room with drapery wall paper, mirrored mantel, aluminum and glass smoking table and armchair in rose-beige terry cloth

OPPOSITE are additional views of the dressing room. Colors are pinkish tans, browns and the gleam of aluminum. In front of a window, with aluminum Venetian blinds hung vertically, is a small dressing table of aluminum and tan colored glass. The tan porcelain tub is in a mirrored alcove. Floor is of tan and brown Zenitherm

IN THE bedroom below and opposite, white walls and restrained architectural treatment make an undisturbed background for modern furniture. Brown rug, beige bedspreads, tawny plush on fireplace chairs. The mirror shutters, shown closed on opposite page, fold into the wall when not in use. Jones & Erwin were the decorators



DRAPERY WALL PAPER



DISAPPEARING GLASS SHUTTERS

BOORFF



THE MIRRORED SHUTTERS CLOSED



ALUMINUM AND TAN GLASS



MIRRORED BATH ALCOVE





The gray landscape, another flower paradise

The desert of the great intermountain country which lies between the Cascades and the Rockies has an appeal difficult to describe. The first impulse is to exclaim, "What a God-forsaken country!" But if one lingers a day or two the spell will be woven. One may leave hating the country after the first brief visit, but the desire to return will sooner or later force itself into conscious thought. And after every return the spell will be stronger, although one may never become a confirmed "desert rat" with the desire to remain permanently.

What manner of country is this that casts its spell over man to compel his return again and again? Leaving out of all consideration the irrigation and cultivation with which man has changed tiny scattered spots over this vast area, what is it like?

In the glare of the noonday sun it is a great gray country ribbed with gaunt rims of fluted basalt. Everywhere is gray sage through which the rocky skeleton of the land shows plainly. It is a lifeless land with an occasional horned-lark flitting by to furnish a bit of motion in an otherwise motionless landscape. One may see a horned-toad dart across the dusty trail to the scant shade of a stunted sage, or perchance disturb a jackrabbit from his noonday siesta. The flowers may be none or many, according to season and moisture conditions.

It is a country that ranges in altitude from the sand dunes of the mighty Columbia to the snow-capped peaks of the desert ranges that lie in rugged masses about the spot where Idaho, Oregon and Nevada meet. Everywhere sage gray is the dominant color note, for these are not deserts of shifting sands, but deserts of scant moisture which may be formed of sand, clay, loose rock or solid lava. Canyons and mountain ranges, valleys and isolated buttes are sprinkled in endless confusion. In parts of this vast fire-born area, covered to a great depth with basaltic lava, other convulsions of Mother Earth have broken this cap into giant faults which run in a generally north and south direction sometimes for a hundred miles or more. One face will be a sheer escarpment of hundreds or thousands of feet. The opposite slope will be so gentle a car may be driven to the top.

In the canyons, a scanty fringe of willow and cottonwood margins the streams. A scattered growth of juniper, often gnarled and twisted into most grotesque shapes, grows on the slopes. The springy places, and the tiny rills that flow out from them, are decorated with beautiful groves of Quaking Aspen whose cool shade



erica · By Ira N. Gabrielson



and clean white trunks offer a pleasant escape from the prevailing gray of the landscape. At the base of the rims or on the drier slopes at higher elevations are thickets of Mountain Mahogany that sometimes attain the stature of small trees. A few clumps of Yellow Pine or Douglas Fir may be found in the greater ranges in some favored spot, their dark green seeming entirely out of place in this drab land.

To know the other side of the picture one must see this land as the shadows fall and the purple haze comes creeping out of a golden-orange sunset, gorgeous beyond description. With the sinking of the sun the desert awakens. The great sage-cock comes to drink, and the shuffling porcupine leaves his rocky lair for the same purpose. Shy deer, like soft shadows, slip out of the Mahogany thickets to graze along their margins. The poor-wills begin their endlessly repeated calls as the dusk falls, and the long-tailed kangaroo rats open up the doors of their subterranean fortresses to skip about over the landscape in seven-leagued boots. The desert is filled with animal life, mostly small furtive folk that dread the blazing noon-day sun but revel in the purple shadows. Mice of many kinds, velvet-eyed kangaroo rats, rabbits, pack-rats and others too numer- (*Continued on page* 78)

BEGINNING at the top, these photographs taken by the author show: Dr. Gabrielson (left) and Dr. W. B. Bell of the Biological Survey on the summit of Hart Mountain, one of the desert peaks; a typical view of the Gray Landscape, ribbed with giant rivers of fluted basalt; a great Mountain Mahogany on Hart Mountain; and Crooked River Canyon, a spectacular gash across the face of this inter-mountain desert country, so distinctive in its flora



WEDDING-FORTUNE CUP



BARON & BARONESS CUPS



MERCURY-COLUMBINE CUP



PEAR LOVING CUP

Ancient loving cups as collectors' items · By Weymer Mills



SILVER-GILT



16TH CENTURY CUP

THE wedding-fortune cup shown at the top of the page is a combination of two cups, the smaller mounted on a swivel. A 16th Century bridegroom was expected to drain the larger without spilling the other. The bride then drank the [illegible]

OLD phrases, older than the Pilgrim Fathers—current before that year fourteen-ninety-two when Columbus sailed the ocean blue, linger in the modern vernacular. The loving cup is one. The description is commonly bestowed upon a vessel of precious metal from which two or more convivial souls will share an uplifting beverage. In remote centuries at those boards where it passed from hand to hand the number usually was a score or more—beginning with the host and his friends above the salt, and descending to the servitors who secured the dregs when the high-born had not quaffed too greedily.

It is possible to ask for a loving cup at any of the jewelers of today and be understood. This has nothing to do with the departure of prohibition. It has been so in the longest memory. Nearly everybody at one time or another has been asked to share a loving cup—even the most rigid teetotaler. At the college reunion, engagement and wedding jubileefications and other great occasions when everything else has been drunk up, the hidden bottle of crusted port comes out of the cellar and is poured into a tennis, golf, racing or other silver trophy. Someone says: "Let us pass around a loving cup!"

Collecting old silver is one of the last phases of the incurable collecting mania. Probably it is the most ancient of the acquisitive esthetic pastimes. There were auctions of old silver in patrician Rome before the Christian era. In the realm of antiques, among the things of rarity and beauty no crisis can do more than tarnish, and quite imperturbable when it comes to the whims of fashion, old plate stands pre-eminent. First it has exceeding rarity. Secondly, its value in weight—which can be turned into coins of the realm. It is an insignia here, there, and everywhere for gentility. The old cling to their tea and coffee pots. Families have been divided over the separation of a half dozen worn spoons and like bits of fragility. The average well-born Englishman gloats on his silver chest—usually in the vaults of Coutts. Owing to the woes of taxation he may part with the portraits of his ancestors, the beds they slept in, the chairs they sat upon, the books they read, but the family silver—never! To sell the cup the great Elizabeth quaffed from—but fortunately did not carry away with her as was the royal habit—the 15th Century mazer that knew her father's period, or any of the priceless ewers, rosewater basins and the like—all part of that vanishing merry old England of yesterday—would be an act worthy of communism. Even the ponderous Victorian soup tureen can come in for veneration. All old silver, familiar since childhood and regarded always with a species of awe, retains a sort of fabulous luster. Family silver has a special patina enhanced by sentiment and association.

16th Century loving cups have no place in the category of Early American silver. The country was in its first phase of colonization and anybody fortunate to possess an alcoholic beverage from across the water was not particular about the way he imbibed it. Such pieces, dated 1500 and on, made to be passed from hand to hand belong to an older world. When English, Scotch, or Irish, bearing hall-marks and makers marks they are worth their weight in gold many times over—often they might be balanced with gems. Some of the rarest specimens can be seen in the Franks and Waddesdon bequests at the British Museum, and the *(Continued on page 72)*

You can have a $17.50 fire brigade

By Paul W. Kearney

THERE is only one reason why the combustible house in an isolated section cannot be thoroughly protected against fire for from $500 up. That reason is the five hundred dollars!

Unless you live in a mansion, that's a lot of money. And without going into the absolute returns on the investment, we can come to the point by saying that an amazing amount of fire protection can be had for $15 to $25—the kind of protection you need so badly in that little place up in the country or even in the suburb remote from a fire engine.

Being an habitual renter, I don't own such a place. But if we manage to get away this summer, I shall bring my own private fire department with me, to wit:

A. One automatic fire alarm, consisting of a gong with three extensions. This costs $7.50; weighs two pounds; and will but slightly bulge a shoe box.

B. One forest ranger's "knapsack" fire pump of five-gallon capacity weighing 7 pounds. Price, $10.

This equipment isn't going to give the 100% assurance which goes with a $500 system. But, aside from saving $482.50, it affords infinitely more security than one would expect for the price.

AN APPRECIATION of this takes us back to the fireman's maxim: "All fires are the same size when they start," and it is elementary that extinguishment is child's play if you can only get them then. The bad fires, as regards both life hazard and property damage, are the tardily discovered ones which get out of control before they are detected. Hence any advice the salesman may give you about the merits of first-aid appliances remains rather academic until you minimize the possibility of belated discovery. That is the heart of the whole story.

The fundamental feature for the layman to grasp is that the average fire spreads most quickly through what the engineers call "convection." Heat of rapidly increasing intensity rises from the original outbreak to the uppermost point available. In a cellar this point is the ceiling and the door at the head of the stairs which temporarily check the rise. But as the original outbreak increases, the spreading heat grows in volume, pressure and temperature, until in time—about fifteen minutes by test—it exceeds 1000° F. By then the flimsy door has burned through or the light plaster cracked off the ceiling and the wooden lath is ablaze. In either case, the pent-up heat sweeps into the upper house and, seeking the convenient artery of the stairwell, floods the entire premises. In five minutes or so you've got a roaring blaze under way on the top floor as well as in the cellar, for this heat, now confined in the upper hall, is mushrooming in all directions and igniting everything it touches.

This is a rather sketchy account of the typical dwelling fire and is the reason why the volunteers are helpless when they arrive after their twelve-mile run from the nearest town. When you appreciate that it takes about a gallon of water to extinguish a pound of burning fuel—and that a seven-room brick house will offer at least 130 tons of fuel in its interior—you can easily calculate the firemen's chances for yourself. They'll probably be able to save the bricks and the bath tubs.

PLAINLY, the first step in the protection of any house is to reduce this possibility of belated discovery to a minimum. The elaborate fire detection systems available will entirely eliminate the risk: the cheap ones will put nearly all the odds in your favor. Which is really more than you have a right to expect for $7.50!

Their principle is simply that of thermostatic control. The one I happen to own will operate at a temperature of about 130° more or less, sounding a bell that would wake the dead. It has one detector behind the bell (which usually goes in the kitchen) and three other detectors on extensions which run to the cellar and up into the halls. It operates on the house current, which means no special wiring—but which also means that it will be inoperative should the house current go dead. If that is a common occurrence in any district, the system can be run by dry batteries.

The important thing is that an outbreak giving off only 130° of heat is quite a feeble infant—and that's just the time I want to meet my fire. When it has grown so lusty that it curls your eyebrows at twenty feet, it's too late for the layman to attempt anything but *escape*.

Having been notified of the presence of the incipient blaze, the next step is to kill it with despatch. Here we depart somewhat from the original plan by saying that the very best fire extinguisher for the average isolated house is 100 feet of garden hose on a convenient reel *which is never used for anything but fire emergencies or drills*. This should be connected and ready for immediate use, supplemented by a ladder long enough to reach the roof. This ladder should be kept in the same accessible spot all the time.

Naturally, if fifty feet is enough to reach into any part of the house, one hundred feet isn't necessary. But whatever you require at 10c a foot isn't going to break you. In any event, this five or ten dollars worth of hose can't be improved upon for this purpose provided you have decent water pressure and the supply pipes aren't permitted to freeze. By "decent pressure" is meant enough to throw a *solid* stream at least fifty feet.

THE ranger's knapsack pump is especially appropriate for the annual renter who doesn't know where he's going each summer. It is also a valuable adjunct to the hose—and invaluable in the absence of one—being simply a five-gallon metal tank with shoulder straps which enable one to carry it on his back. The short hose is equipped with a combination play-pipe and pump: i. e., a brass nozzle which is aimed with the left hand and pumped by an easy motion of the right, throwing an effective stream of plain water for fifty feet. If two workers are available, one can refill this tank continuously while the other operates: a priceless feature. Designed for use on brush, grass and forest fires, these pumps are constructed for rough service and cost $10 apiece.

They are no less valuable for domestic use. If the water supply is variable or weak; if your land is extensive; if it adjoins a highway from which the merry tourist can toss lighted cigarette butts into the grass or cheery picnickers can come to build amateur camp fires, the knapsack pump is an ideal thing to have around. Its mobility is a great virtue (five gallons of water will add about 41 pounds to its weight); and the 50-foot stream will permit you to work on a blaze much too big for any ordinary hand extinguisher which necessitates making a closer approach to the fire.

In short, the ranger's pump is the best all-around extinguisher for household use, next to the garden hose. But since the average man thinks of an "extinguisher" in terms of a chemical tank, he is invariably disappointed at having a mere water-carrier given preference. Let it be said, then, that the chemical extinguisher is a wonderful thing in industry or on a fire wagon: it is apt *(Continued on page 73)*







The spacious South

brick and shingle N

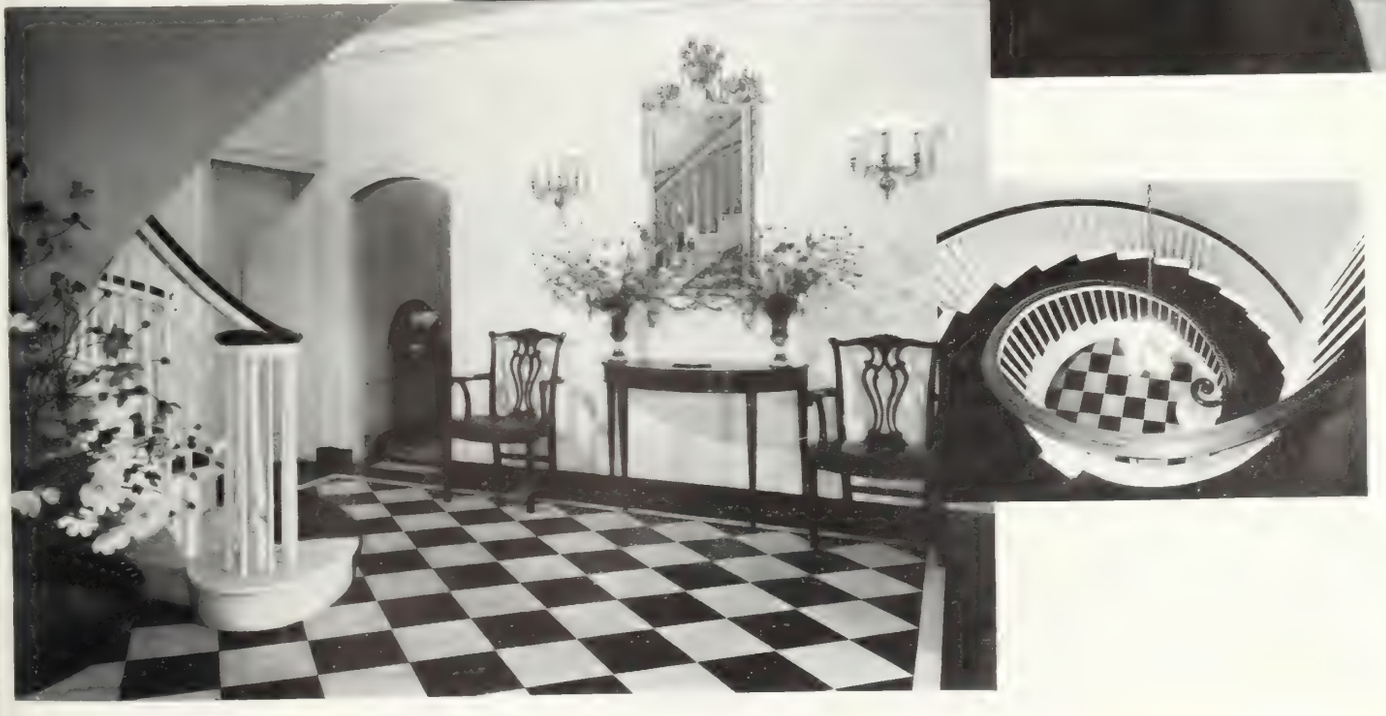
lonial style for a

ey country home

On a broad estate overlooking the Shrewsbury River is this country residence built in the dignified, hospitable Southern Colonial tradition. At the far left is the house as seen from the road, showing service entrance, dining room bay and portico. Next is a close-up of the dining room bay. The deck above this is used as a sun porch. Below these is a view of the brick-paved two-story entrance portico. George S. Steele was the architect of this residence.

The photographs on this page are of the entrance hall which makes a very special feature of the graceful circular stair. Here the walls and stairs are painted white. The stair handrail is mahogany and the carpeting is a deep wine color chenille. The flooring is made up of black and white squares given a very high polish. The 18th Century armchairs shown have their seats covered in red leather. Above the console table is an old gilded Adam mirror. Evelyn P. Steele owns these chairs.







Two rooms in the fine spirit of the 18th Century



THE living room in the New Jersey residence shown on the preceding pages has been carried out in an interesting color scheme of soft shades of red, white and blue. Walls are just off the white. Woodwork is a light blue-gray. Curtains are figured chintz in which red tones predominate. Carpet is silver-blue. The small [illegible] is covered in a red damask

THE dining room boasts a superbly designed architectural background. The detail of the fireplace wall with its fine cornice, fluted pilasters and shell headed open cupboard is perfectly executed. Against this delicate scheme the deep tones of old furniture woods make a striking contrast. George S. Steele, architect; Evelyn F. Steele, decorator

Chrysanthemums that dare the autumn garden to die

By Helen Van Pelt Wilson

To the ardent gardener—and without a passion for flowers no one persists in growing them—Chrysanthemums are especially beloved because they prolong the season of bloom by a full month. Long after the hardiest of annuals have succumbed to autumn's frosts, long after we have put away summer's chintzes and started the heater fires, our gardens may challenge winter by the lavishness of their Chrysanthemum blooms.

Who can resist the appeal of these graceful flowers that come into bud at a time when Nature is most hostile to the garden? In praise and admiration, we can but offer hospitality to the beauty that lingers on for our pleasure.

Variety in Chrysanthemums seems endless. The hybridizer is ever increasing types. Yet Chrysanthemums suited to our gardens are generally classed as *Chrysanthemum sinense*—commonly referred to as *Chrysanthemum hortorum*. Many of these are varieties which the florist alone grows but many of them can also be brought to perfection in our outdoor gardens, if they are given rich feedings and a regular and careful method of disbudding.

In general there are six types of Chrysanthemums. The Incurved Chinese like Major Bonaffon has a regular, globular head. The Japanese type is either incurved or reflex with loosely arranged petals sometimes flat or fluted or quilled. Decorative and Aster-flowering Chrysanthemums, of which Petite Louise is typical, are of this group. These two types are grown mostly by florists. The Anemone Chrysanthemum has a high center with elongated quilled florets and flat ray petals. Silver Star is a beautiful member of this family, few of which, however, can be considered hardy.

The Pompons, with flat or nearly globular blossoms, are the most common and reliable for gardens. They vary in size from the baby or button types like the tiny gold Nuggets, to the large disbudded blossoms of Lillian Doty, often measuring nearly five inches across. Here the name accurately describes the type, since pompons were named for those round worsted ornaments which the French sailor wears on his cap.

Today the Single Chrysanthemum grows in favor. Lovely in undisbudded sprays, it lasts more than a week in bouquets. The centers of these singles are always strikingly visible, often tubular in form, with one or more rows of ray petals, arranged closely enough to form a fringe. Dazzler is a beauty of this kind.

Then finally there is an indiscriminate novelty group of spidery, plumed and feathery Chrysanthemums that are eccentric and graceful enough to find some representation in our borders. The exotic Unique falls in this class.

In making a practical list of Chrysanthemums to plant in our gardens two considerations must be paramount: earliness of bloom (varieties certain to mature before heavy frost), and hardiness to winter cold. There is a large group which may be depended on to pass both tests in the vicinity of Philadelphia and regions south to Texas and west to Kansas. In Oregon, Washington and California they are reliable. In Massachusetts and New York they will mature early and winter well also, if they are properly located and adequately protected.

In fact, many Chrysanthemums will endure a temperature of twenty below zero if only they are saved from the alternate freezing and thawing of spring days. Many which have come safely through a hard winter to early March will be found dead in April, however, just because hot sun has been allowed to strike the frozen tissues and thaw them too suddenly.

In certain sections Chrysanthemums must be prevented by pruning from maturing too early. This is particularly true of the English varieties. In the middle Atlantic and Southern States, around New York City and Philadelphia, it is seldom wise to permit (Continued on page 91)



Modern hardy garden Chrysanthemums are an amazingly versatile family. Beginning at the left, here are: a bed of the new Korean Hybrids (courtesy of Bristol Nurseries); Tints of Gold; Lillian Doty, whose blooms are sometimes nearly 5" in diameter; Daphne, a Korean Hybrid; the Button Pompon variety Little Dot, adapted to flowering indoors; and Ouray

Dark effects—the latest idea in porch and garden furniture





THESE photographs show you three important color combinations in outdoor furniture. For a brave new porch, look at the smart reed above in navy and white with a bit of chartreuse flung in for accent. These three chairs, which fit together to make a sofa, are covered in simulated pigskin and the table between them has a glass top: all are from Altman. The sisal rug is a Hodges design

VASTLY more interesting than cautious pastels is this combination of chartreuse and brown for cushions on a graceful white iron chaise longue which you can pick up and wheel to your pet corner in the garden. The material of the cushions is simulated pigskin, washable of course. Chaise longue, matching chair with plain brown cushions (not shown) and glass-topped table: W. & J. Sloane

THERE is still and always will be lovely glittery white summer furniture. But this year look for lots of bold color, especially bright red along with the white. Opposite are new rattan pieces in this dramatic combination designed along simple Classic-modern lines. The covering is a new hand-blocked linen: W. & J. Sloane. The iced tea set is from Altman; fruit bowl from Rena Rosenthal



EMIL BOURGES PHOTOS

Bold, bright color for a brave new porch







Why not name your place?

By Ruby Ross Wood

WHAT'S in a name? We can't change our own, but we can give a lot of thought to the names we give our places. I have been making a collection of place names, selected for their aptness, their originality, and this list may suggest a suitable answer to that ever-recurring question, "What shall I call my place?" In collecting these names I waded through thousands of banal, impersonal names. It is astonishing how many people still call their places "The Elms," "The Maples," and so on, when there are so many thousands of possible names infinitely more suitable and interesting.

Most Early American places had names brought from England, Wales, Scotland and Ireland. The Indian names, which must have seemed refreshingly new to the settlers, had little influence. Sentiment won out. Perhaps they were homesick, these early settlers, and felt they were bringing a little of their forefathers' blessing into the new country by using the old names. Certainly the names of old Virginia houses read like a page of an English directory: Westover, Morven, Chelsea, Sabine Hall, Graeme Park, Chatsworth, Rosewell, Shirley, Brandon, Carter's Grove, Cleve, Monticello, Mount Vernon, Ball Alley, and so on. One finds all these names in England. Of a more original flavor are Tuckahoe, Weyanoke, Pocahontas, Flower de Hundred, Recess, Horseshoe, Carpet Hill, Folly, St. Bride's Farm, Bull Hill, Bohemia Manor.

In Maryland we find: Coverdale, Wye Plantation, Perry's Cabin, Comegy's Bight, White's Heritage, Combsferry, Corsica Farm, Mary's Delight, Traveller's Rest, Whitehall, Doughregan Manor, Ridgely, and so on.

Georgia gives us Lebanon, Orange Hill, Elizafield, Fruitlands, St. Elmo, Esquiline Hill, Hopeton, Mimosa Hall, Pinebloom, Mayfair, Salubrity Hall, Coon Hollow, Rural Felicity, The Hermitage, Wormsloe, Blue Bonnet Lodge, and so on. South Carolina is famous for her Magnolia Gardens, Mulberry Castle, The Oaks, Middleton Place Gardens. Louisiana has Versailles Plantation, Madame John's Legacy, Refuge Plantation, Uncle Sam, Belle Helene, Sarpy, Rosedown, Asphodel, Parlange, Belle Alliance, Belle Chasse Plantation, and Maidwood. . . .

But perhaps more interesting than going into place names, state by state, would be the classification of names into general classes. Also, we should consider a few general rules for the selection of names.

If you give your place a name, you expect that name to be used. It will not be used if it is too banal or too difficult. Take a name you like. Practice using it . . . writing it, speaking it. Decide whether your friends could possibly remember it. Even if you are of Welsh extraction you can't expect your friends to address letters to a place called Ffosyrhdgaled! And even if there is an Indian legend concerning

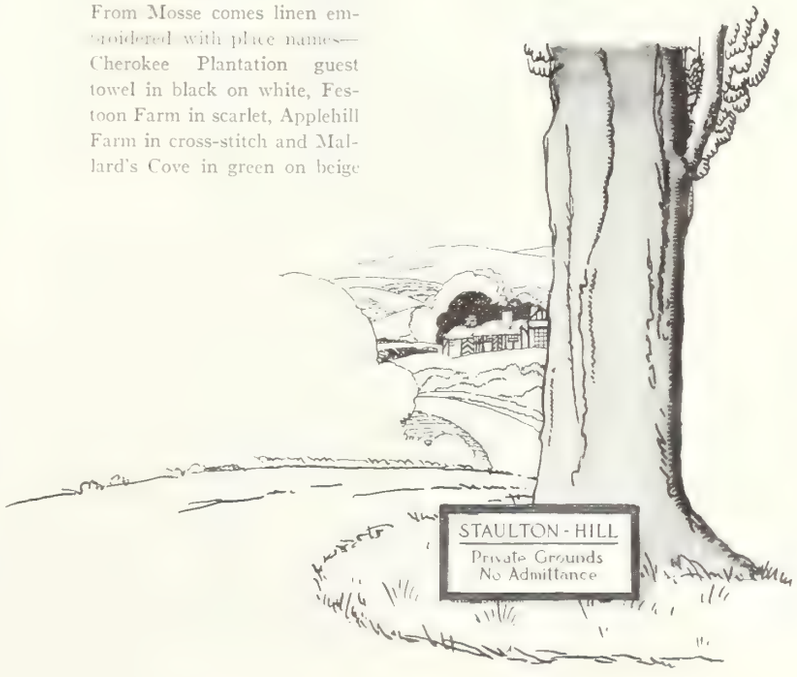
COUNTRY place names can be put on writing paper, linen and on a sign at the entrance. The text suggests several hundred appropriate names. Black, Starr and Frost-Gorham, Inc. and Z. & W. M. Crane suggest these attractive paper styles







THE Architect's Emergency Committee designs country place signboards for entrances. From Mosse comes linen embroidered with place names—Cherokee Plantation guest towel in black on white, Festoon Farm in scarlet, Applehill Farm in cross-stitch and Mallard's Cove in green on beige



your locality, be wary of using that Indian name. It may be as difficult as Welsh. And look through your state directory to make sure there is no postoffice of the name you like, lest your letters go astray. The postman has trouble enough.

We all deplore tricky names, they are too tiresome to be lasting. Dunmovin, Hereweare, At Last, The Mortgages, Upsan Downs, Hangover, Justhome, Kiddie Koop, Stonybroke and such names are omnipresent. They are as bad as the Dew Drop Inns that dot our roadways. There are occasionally amusing names, such as Alexander Woollcott's Wit's End, Franklin P. Adams's I'm Alone, and Jimmie Cooley's Misspent House, which make us smile, but we'd better leave such names to the humorists.

Names made up of syllables of two or more family names are sometimes good, but sometimes very bad indeed. Pickfair, the Pickford-Fairbanks place in California, is an example of what may happen to such names.

If a name has some personal significance, and still has a dignified sound, excellent! One of my friends found among her possessions, a few years ago, an autograph of Button Gwinnett. She sold it for an enormous sum, and with the money built a house. It was suitable to call that house Button Gwinnett, and she used a facsimile of the signature on her stationery and on the board at her entrance. The editor of this magazine has a New York house called Star House, and for years he has tried to find a suitable name for his Connecticut place. On his barn there hangs an old inn sign, a sun in full gilt ray, and now his place has named itself . . . it is Sun House.

We named our place Little Ipswich, for sentimental reasons. My husband spent his childhood summers at his mother's home at Ipswich, Massachusetts, and loved it so much we used the old name. It is successful, for everyone uses it. One of our friends named (*Continued on page* 74)





Completely Haywire

THIS summer you will live in a world of wire, enmeshed in its charming convolutions. Nothing is safe from this latest twist in decoration—indoors and out whirls and swirls of slim wire confront you at every turn. Furniture, plant stands, lighting fixtures and accessories of every description are now made in this delicate medium, painted shiny white or a cool light color such as crocus yellow, candy pink, apple green or gray.

For the latest news in plant stands, look at the glorified wall bracket above, with its three graduated shelves supported and enmeshed by loops and circles of delicate white wire. Imagine it against cool green walls in a country house hall, or, painted yellow in a yellow and white sunroom. It measures 56 inches tall and is a Mary Ryan design from B. Altman & Company.

All curlicues and sweeping curves, the charming garden chair above, adapted from a 19th Century French design, has a settee to match. These pieces and the little metal table with its wire edge can be had painted white or antique gray, from Isabella Barclay.

A wire valance and tie-backs in a wandering ivy leaf design are cool notes on the country house curtain shown opposite. The material is dark green glazed chintz; valance, tie-backs and wire vase are white: Altman's. Next are two graceful fruit baskets in wire for a porch or garden room. The one at the left is made with a metal container should you prefer to use it for flowers. Also from Altman's. Below these baskets is the newest idea in picture framing—a flower print surrounded by delicate loops of white wire. Imagine the silhouette of this graceful design against pale blue walls in the country or, with green frames, hung in groups in a flower room with white walls! Macy's.

Even tired gardeners are remembered in this wave of wire. How much easier to dump all the potted plants to be transplanted into the garden sled opposite than to lug them laboriously by hand. And the runners are guaranteed not to ruin the lawn. A Mary Ryan design from Lewis & Conger. In the sketch below the sled are guards for your flower beds designed by Henry Stahlhut. Besides the tulip pattern illustrated, there are star and loop designs: Gimbel's.

Wire twisted to look like rope, with tassel ends, makes the graceful little hanging shelf illustrated on the opposite page designed by Thedlow. It comes in white or painted terra cotta or robin's egg blue. Ruth Collins designed the smart new porch or garden furniture shown at lower right on the opposite page, taking a big sunflower for her inspiration. As an authentic note, chairs and table are painted a blithe sunflower yellow.



Trees, shrubs and flowers paint a garden picture



THE success with which skilled landscape design can depart from the popular conception of the art is well illustrated by the grounds of Francis Jallen's home in Greenwich, Conn. In planning the flower garden one of the problems of the landscape architects, Vitale and Geiffert, was to create a feeling of spaciousness coupled with abundant bloom. The view at the left, taken from the house, shows how it was produced

AT THE bottom of this page is the reverse view of the flower garden; the circular pool can just be seen at the head of the broad flight of steps. Opposite, the service end gables and entrance, where the planting has been chosen to harmonize with and supplement the character imparted to the residence by its own structural materials and general design. James W. O'Connor was the architect of the house





The dignity of slate finds outlet in New England

Italian Provincial mirrors of the 18th Century • By Robert Carrère

For [illegible] decorative quality nothing can surpass the 18th Century Italian Mirror [illegible] made that a part of an elaborate Italian setting or simply a rich spot of décor to lend interest to an expanse of bare wall. Into a world of pure fantasy, not bound by any of the considerations that must needs be a part of the cabinet-makers art, the designers of mirror frames took flight on the wings of their imaginations, returning from these journeys with visions hitherto unconceived by the eye of man.

Graceful scrolls, budding into tender leaves, Chinese Mandarins enthroned beneath a canopy of sea-shell, stalactite rocks dripping gilded cascades, lover's-knots and cupid's bows; every device imaginable was called upon, to serve as a frame for the reflected loveliness of the 18th Century beauty who gazed upon herself in the mirror's limpid depths.

When Cleopatra took a last fleeting glance at her enthralling beauty, before her meeting with Antony, a small disc of polished metal, set upon a long jewelled handle, reflected imperfectly the features of the woman that changed the course of an Empire. Until the end of the Middle Ages, all the famous beauties of history had no other resource than a piece of polished metal to assure them that they looked their best and that victory would be theirs, in shaping not alone the destiny of their own country, but sometimes that of all Europe.

When Venice became, as Van Loon would point out in his geography, the crossroad of world trade, someone invented plating glass with silver and the first mirror was born. The idea, most likely, came from the East as most innovations did, probably China, but the actual outstanding fact remains, that the Queen of the Adriatic was the first to possess that priceless boon to feminine wiles—the looking glass. Its development was slow, retarded by the size to which it was possible to manufacture a sheet of glass—the latter full of bubbles and streaky imperfections. Plating, in its infancy, left much to be desired. A mirror then was a very costly acquisition and many a royal bride longed for such a gift. The frame in which a looking glass was set, however, greatly enhanced its rather dim and cloudy appearance, and at the same time served as a worthy setting for so costly an object. Frames had reached a high stage of development in their connection with painting, which was at its zenith. The first frames were simply picture frames adapted to the size of the glass.

With their increase in size and their gradual perfecting, both as to quality and plating, mirrors soon took on such proportions as to become important adjuncts in the furnishings of a room. Soon whole walls were covered with mirror from ceiling to floor and while glass in such vast sizes could not be obtained, the mirrored surfaces were put up in paneled forms, with strips of wood dividing the glass as in the panes of a window, and later on by simply butting the joints together without interruption in the reflecting surfaces. Versailles under Louis XIV, with its Salle de Glace, was the culmination in this scheme of interior work. From that time to the present day the perfection of the glass and the reflecting qualities of the plating have absorbed the attention of Northern craftsmen, both in England as well as in France.

Since the time that the mirror became sufficiently important to be an item in the furnishing of a house, its frame, the decorative part, until the modern use of plain mirrored surfaces, was the keynote of the period. The lines and ornamentation of the frame therefore brought the glass into harmony with its surroundings. Italians, past-masters for centuries before the rest of Europe, in the art of carving and gilding, led France and England in this work to the end of the 18th Century. Unlike all the other 18th Century work, wherein the French and English developed styles so important that Italy was forced to go to those countries for inspiration, the frames for mirrors were almost always of Italian workmanship or design. Even Chippendale, with his unique Chinoiserie and rococo designs, borrowed directly from Venice the ideas exemplified in the plaster work and gilding of its myriad palaces.





In the late Empire Italian mirror with console shown at left we have a typical example of the liberties taken by provincial craftsmen with authentic elements of design, as witness the strange tapering pilasters painted to simulate porphyry. By courtesy of L'Avezzo. The other photograph shows three Louis XVI mirrors of Italian origin. The smaller ones were probably used for shaving or on dressing tables, the large one for an overmantel. From R. H. Macy











As late as the brothers Adam it was necessary to send to Italy for Pergolese to come to England to execute their creations in wood and plaster gilding.

Not until the Empire, with the new style created at the command of Napoleon himself, did the tide of Italian inspiration, in this type of design, ebb and commence to flow in the opposite direction. Polished natural wood with ornament in gilded brass sounded the death knell, temporarily, of this the last surviving element of original Italian inspiration. With the mirror in its Empire frame, France and England filled in the only remaining gap left in their complete control of the interior architecture and decoration of the day.

The mirror frames found throughout the countryside in Italy bear the same relation to those in the cities that is to be found, generally speaking, in making a comparison between the various pieces of furniture of the period to be found in the country villa and the town palazzo. Following the lines of the style, but not held down to traditional forms in the stereotyped manner of the style-conscious leaders, the provincial craftsmen combined motifs plucked from every example (*Continued on page* 86)

At top of page is an Italian dressing table set painted on wood, inspired by Northern porcelain. Metropolitan Museum. At upper right is a Louis XV mirror displaying Chinoiserie influence. R. H. Macy. In center of page is a florid Louis XV mirror with wood carvings of flowers in color. R. H. Macy. Console and mirror at right are late Louis XVI. Courtesy H. D. Eberlein. Immediate right, late Louis XV mirror, gilt frame. Cassard Romano



New lights of English descent

These beautiful brand new lights, authentic reproductions and original designs, are the latest achievement of the Chase Brass & Copper Company. (1) "Georgian Shell", distinguished bracket in antique brass. (2) "Jamestown", Georgian, black and antique brass, scarlet interior. (3) "Shaftesbury", Georgian detail, old brass "Guilford", brilliant use of Georgian motifs in a graceful chandelier (4), finished in antique brass. (5) "Brighton", two-light bracket, black and antique brass, showing decorative 18th Century detail. (6) "Salem Eagle" is a reproduction in silver finish of a 1790 wood carving. The surrounding rim is black with brass stars



"Colonnade", Classic-Modern bracket (1) showing Georgian influence in stylized urn and drapery on fluted column; polished chromium finish, sand-blasted crystal bowl. (2) "Independence", slender Empire bracket in antique brass. (3) "Fontainebleau", beautiful modernized Empire chandelier, gold and black with crystal "Athena", today's adaptation of classic motifs (4) chromium with clear and sand-blasted glass. (5) "Thessaly", modernized shell and wave design, chromium, sand-blasted and clear glass. (6) "Elba", a laurel wreath motif Empire bracket executed in antique brass and gunmetal mirror. All are new Chase Lighting designs

Empire and Classic-modern

Around the shops for latest garden news

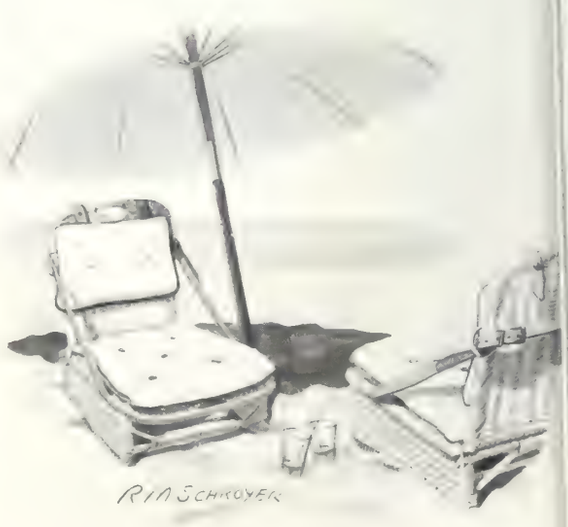




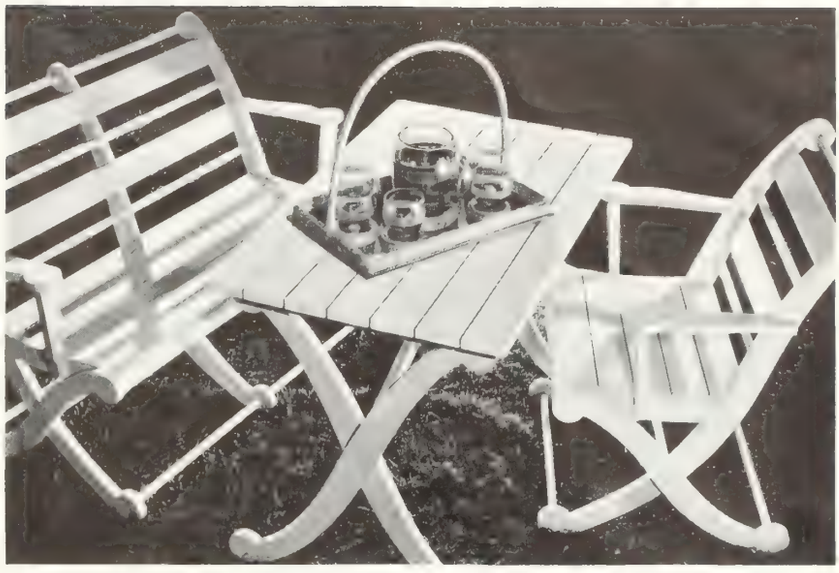






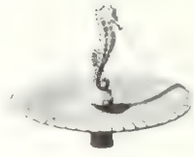


In combing the town, we were delighted to come across the simple, well-designed stone pieces shown below for garden, terrace or to put beside a pool. This practical bench and round table come from Macy's. The copper bell has a rope design on the escutcheon from Lewis & Conger

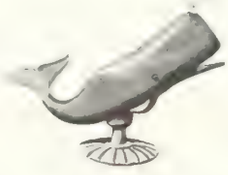




Above is the newest thing in outdoor wooden furniture—durable, graceful pieces painted white, lemon yellow or spruce green. Moderately priced and in charming designs: W. & J. Sloane. (Right) Another tiny fountain, this time a sea-horse, standing 7 inches high, in bronze. From the Universal Novelty Products Company



Latest garden returns indicate that this will be a fine summer for loafing. (Below) Who could be active with this double chaise longue around: reed, covered in crisp green and white waterproof chintz. Designed by Ruth Collins for W. & J. Sloane. The spouting whale fountain is 6½ inches high: Universal Novelty Products Co.







Sketched above is the gayest garden or beach umbrella of the season; in white edged with a border of bright pennants—red, blue, yellow, green, caught together by loops of red rope. The natural rattan chair is covered in white waterproof fabric piped in red. Both come from Macy's

A TIMELY MISCELLANY OF GARDEN IDEAS





THE M[illegible]
[illegible]
vasive thing. It even invades the hitherto sacred

the skilled hand labor which, however pleasing its ultimate results, was downright labor, after all. A case in point is the modern electric hedge trimmer which, equipped with a tiny motor fed through a long cable from the house current, snips away at a great rate. With such a tool you can do a beautiful job of both top and side



AMONG the Don't Forgets for gardeners at this season is the guying of newly set trees both large and small, that their trunks shall remain perpendicular no matter how the stormy winds
[illegible]
three wire guys will suffice, but the trunk must be well protected where they pass around it.



TO meet the needs of those finicky rock garden plants which insist upon moraine (sub-irrigated) conditions, an inexpensive and quite satisfactory trick for a few specimens is to install a watering pipe for each, as illustrated here. A couple of times a week you simply pour water generously into the top of this hollow conductor.



IN the lexicon of garden initiates the phrase "scratch in" has a meaning which less informed folk do not always grasp. What it really signifies is that process whereby fertilizer of one kind or another, sprinkled around a plant, is worked into the top layer of soil by a rake, "claw" or some other sort of cultivating tool. Roses, Delphiniums and many other strong-growing flowers can thus be fed during the actual growing season and induced to yield their maximum results. The operation is valuable in other ways, too; the stirring of the soil kills off weeds and corrects hard surface crusting, with its attendant poor root aeration.



THE supporting of tall or otherwise large growing plants to prevent damage by the force of wind, or just plain natural floppiness, is an important matter in the well-dressed garden. Various devices are employed for it, but in the case of the tall stalked types like Delphiniums, Lilies and Hollyhocks nothing can equal the individual stakes to which the spires can be loosely tied with raffia or soft twine.

MAYBE the insects never will actually inherit the earth, but spraying of one kind or another is a necessity in virtually every garden during the growing season. If not for bugs, then for diseases—you simply can't avoid it without your plants suffering from the neglect. To be on the safe side, better have a dust-gun as well as a sprayer, for some of the remedial poisons must be applied dry and some in liquid form. The important thing is to get busy—very busy—as soon as the first sign of trouble appears. Naturally, this means that both implement and contents must be kept in stock and in good working order at all times.



IN hot, dry weather the greatest need of the garden is water—lots and lots of water. It does very little good to sprinkle in a tired-commuter-after-dinner sort of way; what you must do is distribute many gallons more than you think can possibly be needed to reach the roots.



BY many, many gardeners the family scissors have been discarded as flower-gatherers and their time-honored place taken by tools especially designed for the purpose. One of the latest of these is sketched here—an ingenious gadget so made that its razor-edged cutting blade slices off the stem at a slant with the very minimum of fibre crushing. Flowers cut with it actually last longer in the vases.



IT has long been a mystery to us why clay flower pots could not be designed along more pleasing and no less practical lines. Manufacturers as a whole have simply failed to think except in the traditions of their trade, but there is one exception, and he makes a really good looking pot shaped like this one.



TO tell a flower gardener that some of his plants should be pruned in order to make them more stocky and better shaped is likely to provoke the question, "What do you think I'm growing—trees?" But ask him if he ever "pinches them back" and you are pretty sure to get a perfectly matter-of-fact affirmative answer. The point is that pinching back is really pruning, and produces similar results. An expert does it with the finger-nails, though for beginners a pair of scissors or a very sharp knife is better. The idea is to take out the tip portion of the newly developing growth.



A NEW SOUP *de luxe* ARRIVES ON THE SCENE

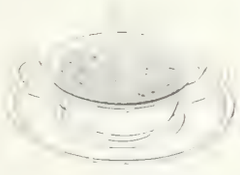


CREAM of MUSHROOM

chef d'oeuvre of the soup-making art

WHEN next you plan for a dinner-party and lament the fact that you haven't a special soup-chef in your kitchen to make your Mushroom Soup — just order Campbell's! Their new Cream of Mushroom relieves you for all time of any anxiety about the perfection of this course on your table.

New





Truly a soup you'll be proud to serve — and a soup Campbell's are proud to offer you. The choicest whole cultivated mushrooms are daily received at the Campbell's kitchens. These are richly puréed and blended with sweet, fresh cream — cream so thick it will hardly pour. The liberal garnish of mushroom tidbits gives added enjoyment.

So double-thick is the cream in Campbell's that when an equal quantity of water is added in your kitchen, just the right, rich creamy mushroom goodness is obtained.

The price—the same as other Campbell's Soups!

CAMPBELL'S *Cream of* MUSHROOM

Containing sweet, double-thick cream

NRA
WE DO OUR PART

LOOK FOR THE
RED-AND-WHITE LABEL



she said"*Helen. is this a new sink? It shines so beautifully*"

and I said"*No, it's many years old but it's never been cleaned with anything but Bon Ami*"

PERHAPS you don't think it's possible for a kitchen sink to remain new looking, year after year. But it is... provided you use the *right* cleanser.

And that can mean *only* Bon Ami. First, because Bon Ami doesn't scratch off the dirt (and at the same time dull your sink) as many cleansers do. Second, because Bon Ami *polishes* as it cleans . . . not only quickly makes your sink spotless, but also gives it a real *lustre and shine.*

Women love to clean with Bon Ami. It looks so snowy-white . . . feels so fine and soft . . . smells so clean! It doesn't redden your hands. It doesn't chip sink enamel . . . nor leave gritty sediment in the bottom of bathtubs and basins. It's the perfect cleanser!

. . . *the cleanser that . . . "Hasn't Scratched Yet."*



Bon Ami

To suit your taste . . . a Cake, a can of Powder or a Deluxe Bathroom Package.

How to get along with country neighb(s

(CONTINUED FROM PAGE 36)

John said, "Why, Hiram, I can get them two for a quarter at William's." Just the store the city pariah had referred to. Hiram slapped John's nickel change down on the counter to the *sotto voce* accompaniment, "Well, I guess if Bill can do it so can I." A clear case of "the king can do no wrong," while you and you, city emigrants, better know your station; you are interlopers.

We may begin to wonder how the weights can be fixed so the balance will be a little more in our favor. The first thing to do is to try and determine just where we stand, and for this we will have to devise a kind of system of soundings to fathom in some degree how grave our oversights and errors of the past have been. Even for the novices who are about to make their first triumphal march on community life such a sally into the elementary psychology of the rustic mind might not be entirely lost.

[illegible]

Here's one test. In practically all the native's homes there's a rocker which sets by the stove in the winter and at the cool, shady window in summer. When there is occasion to visit for one reason or another, are you offered the rocker or must you stand sort of half in, half out while discussing your business? Many a city visitor, thoroughly in ill repute, has been known to endure such an upright position during a long business arrangement, even though he has come on some proposition that will keep the farmer's family going through a long, hard winter.

When you finally make your departure, are you invited back another time "for a real visit and chat," or [illegible] out of the picture with a curt "good day"?

How's the greeting on the road? Is it just a lifted palm, a nod of the head, or both accompanied by a broad smile? Well, if you get the rocker and a smiling "howdy", there's much hope, and it seems that "You'll be a man, my son!" some day, with a standing in the community and a bright, roseate future to look forward to. And now with a makeshift kind of measuring ruler established, we may be somewhat better prepared to look the real issues in the face.

All too often we find ourselves in the position where our tradesmen—the farmer who sells us milk and cream, fire wood, the handy man who helps us out with day labor in a thousand different emergencies—are our neighbors. The city has taught us to treat such dependents as menials, and accordingly if we don't stop and think first we carry over completely and unmodified our urban trading habits, like the woman who, with all the aloofness, haughtiness and condescension she could muster, went on her first marketing trip through the village. She slammed her hand down on the horn in front of each place that she wished to make a purchase, and kept it there until she thought it time for the clerk to come bowing out in utter servility, eager to serve her no matter how downright rude her fashionable manners. But wherever the scion of the original settler still kept shop she was embarrassingly forced to wear both her and her temper to a frazzle witho much as a sign of recognition fron storekeeper whom she could see in standing over the counter appar undisturbed. Was he deaf? He tainly was not. But what a superb son in deportment! She pays and with a thousand different annoya on every market day for her failu observe common decency, and com absolution will never be hers. orders are, whenever possible, slig delayed, and in the store she is alw made to stand and wait a few min longer than necessary on the frailes excuses.

Of course, that is an extreme of transplanting city behavior to country. But while our friend arou all sorts of feelings of contempt our manners, another woman decided to go rural with a grand sw was equally to blame for placing added stigma on the heads of "C Folks" when she evoked suspicions our sanity. When she arrived in country she was determined to be part of every phase of the commun life. It was something she had alwa missed in the city, and soon her dre was about to be realized with a ca to espouse and a great renascence. S asked for membership in the churc in the Ladies Aid Society, interest herself in the school and its activiti attended the parents-teachers associ tion with great regularity, and th whenever time permitted she wou visit one evening with this neighbo another with that one, until all were honored. Brotherly love, tinged wit quaintness and charm, fairly ooze from all her person.

The wind-up of that particular pl is quite familiar to all of us. Today th poor woman stands alone and withou friends in the entire community. Sh alienated herself from the city elemen by espousing the native cause, whil the natives rejected her for her almos saccharine attempts at friendliness coupled with her interminable bobbing up at the various meetings to suggest her "I think we ought to's," until she was labeled a meddler and slowly but surely eased out of everything.

THE MIDDLE ROAD

To the despairing and distraught seeker after harmony, trying somehow to fuse the two conflicting elements that exist in today's rural life, it is only fair to say here that a pat answer in etiquette just doesn't exist. Obviously the solution lies somewhere between the lady of the horn and the other with the brotherhood of man complex, but how far in one direction and how much in the other can only be determined through a subtle kind of adjustment between yourself and the kind of native neighbors you happen to be surrounded with. If you are having doubts about the possibility of ever achieving that ideal balance, here is a story that brings it out to perfection.

A friend got himself all nicely settled within commuting distance of the city and found his milkman in the person of his nearest farmer neighbor on the right. Milk was ordered daily and cream for twice a week, bills to

(Continued on page 90)



You're Making Movies with the "K" at New London



Extra equipment for the "K" includes four telephoto lenses, for close-ups of distant action; the wide-angle lens, giving breadth of view in close quarters; filters for cloud effects and dramatics; and the Kodacolor adjustable Filter for gorgeous movies in full natural color.

• The race might be posed for you alone . . . cram the excitement and heartbreak of that last spurt into a film. Then live it over—see the details that even your eyes originally miss—on your screen at home. Ciné-Kodak "K" gives the beginner successful movies from the start—yet its range satisfies every demand of the expert. Loads with full 100 feet of 16 mm. film, costs from $112.50 (case included). Eastman Kodak Company, Rochester, New York. *If it isn't an Eastman, it isn't a Kodak.*

Ciné-Kodak "K"

EASTMAN'S FINEST HOME MOVIE CAMERA

★

George Washington's Railroad

Original Predecessor Company
Founded by George Washington in 1784



THE GEORGE WASHINGTON
THE SPORTSMAN
THE F. F. V.

The Finest Fleet of Air-Conditioned Trains in the World

CHESAPEAKE and OHIO

★

Ancient loving cups as collectors' items

(CONTINUED FROM PAGE 48)



16TH CENTURY loving cup made of a cocoanut shell mounted in silver-gilt. It bears the inscription: "For the lips of kindly friends"



NUREMBERG cup of unusual size decorated with the figure of a Crusader. It is of the "pineapple" type, so-called because of the lobes

[illegible] the Victoria and Albert Museum. Buying such pieces under an auctioneer's hammer is a sport solely for millionaires. Their values can reach to thousands of pounds. Recently in London, Hows were offering a simple James II Scotch wine cup with unique signa[illegible] of Henry VIII vintage exhibited at Christies this year was priced at £15,500. This plainly shows that the British are on the trail of their fine old silver, and any silver enthusiast inspired to gather old cups of any sort must go farther afield. There is Italy with the glowing tradition of the Renaissance banquet. The cabinets of gold and silver-gilt amassed by Lorenzo the Magnificent, Vespasiano Gonzaga, Il Moro, and lesser potentates. There are the Germanic countries with the greatest of all silver traditions and peerless guilds. Only today the fine German work which inspired the art in England at the same period to a large and well proven degree is being revalued esthetically, and otherwise, by the few supreme old silver experts. Germany's vast silver effulgence in swirling baroque in which there are more curves and contortions than in any bad dream of Bernini, who brought the fashion to most of the Hapsburgs as well as Louis XIV, has dimmed all German silver in the eyes of those who have only a little knowledge of it. In its best period the world's treasure house of silver shows nothing finer.

For years many of the creations of the famous Jamnitzer family of Nuremberg have been credited to that half god, Benvenuto Cellini. The catalogs of several museums prove this. Queen Victoria's famous Cellini ewer is now ascribed to an Augsburg master. A half century ago, almost simultaneously with the publication of Pollen's master-[illegible] work on ancient gold and silversmiths work, a revival of interest in all fine examples of foreign silver began in London. The erudite articles of E. Alfred Jones did much to bring it before the general silver loving public. As far back as two decades ago a five-inch-high 16th Century tankard credited to Moringer of Augsburg who died in 1566 realized the surprising sum of £900 in the sale of the Earl of Home's important collection of plate. The Elizabethans had been munificent patrons of the German goldsmiths and had a predilection for the loving cup. The queen constantly received numbers of such cups from her admirers at home and abroad and gave others away at her banquets. Probably many of the gifts passed out of her plate cupboards, as she was niggardly in expenditures. Much of this foreign silver, like all old silver, went into the melting pot in the course of the centuries.

Cromwell, the dictator, looked askance at the ornate. Plate at table must be sparse and simple, or partake of Popish frippery and folly. Foreign silver in large measure ceased to be imported after the death of Charles II. The heyday of the great German guilds was long over then. Many had fallen

(*Continued on page* 88)



EARLY 16th Century covered loving cup, in reality two cups in one, both top and bottom being used. Inscribed in old German



"Better pick the one with Body by Fisher"

RE is a wife who is looking at motor
r—she has found the one SHE likes
wants to be sure her husband agrees
. She has told him of the cars she
ed at and he is confirming her judgment
the soundest, briefest, safest advice a
er can have: "Better pick the one with
y by Fisher . . . He knows that means
eneral Motors car, which tells him all
eeds to know about the chassis . . . He
ws that means not only the alluring
e and smartness that his wife admires—
also time-tested and owner-approved
er No Draft Ventilation—and the com-
of spacious ROOM, generous leg-room,
ow-room, headroom—for every person
the car . . . In eight words he has
ewdly compressed the sum of the nation's
erience with motor cars . . . Seek as
will, there's no better advice for you.

BODY by FISHER

NRA

on GENERAL MOTORS CARS ONLY:

EVROLET · OLDSMOBILE · PONTIAC
BUICK · LASALLE · CADILLAC





Correct

GLASSWARE FOR EVERY OCCASION IN A WIDE VARIETY OF CHARMING DESIGNS

CELESTIAL · NECTAR · SHOOTING STAR · WHIRLPOOL · AND MANY OTHER SMART DESIGNS IN CRYSTAL OR COLOR

Shown in the circle are water goblets—in four of Fostoria's newest designs. Other delightful patterns are available, both in crystal and colors.

Glasses shown in the border are:
1. Cocktail.... 2. Sherry.... 3. Wine... 4. Brandy.... 5. Crème de Menthe... 6. Champagne.... 7. Rhine Wine... 8. Claret.... 9. Cordial.... 10. Brandy Inhaler... 11. Whiskey... 12. Old-Fashioned... 13. Pony... 14. Highball.

Fostoria solves for you one of the greatest problems of Repeal—by providing absolutely correct glassware in four convenient assortments. See these lovely glasses at your store—you will be delighted when you read the price tags!

Write for our booklet "Correct Wine and Table Service." Fostoria Glass Co., Moundsville, W. Va.

Fostoria

THE GLASS OF FASHION

Puddings and custards

(CONTINUED FROM PAGE 43)

third cups of sugar and two and a quarter cups of flour mixed together, a pinch of salt, then little by little the hot milk. Put on the fire, stir constantly and let boil two minutes. Remove from fire and stir in a half cup of butter, one cup crushed macaroons and two teaspoonfuls vanilla. Pour into glass dish. Serve very cold with thin cream.

TAPIOCA PUDDING

Heat one quart of milk, add two-thirds of a cup of orange sugar, a pinch of salt and a half cup of butter. Add slowly to the boiling milk one and three-quarter cups of Minute tapioca. Cook in double boiler fifteen minutes.

Put in baking dish and cook in slow oven twenty-five minutes. Remove from fire and stir in six beaten egg yolks and three-eighths of a cup of butter, and then fold in the stiffly beaten whites of four eggs.

Pour into a well-buttered mold and place mold in a pan of hot water, then bake in oven until it is elastic to the touch. Remove from oven and in ten minutes remove from the mold. Serve hot with sabayon sauce.

For sabayon sauce beat six egg-yolks with one and one-third cups of sugar, put in double boiler and mix furiously until it gets ribbony. Add one cup of Marsala or Madeira wine. Beat on the side of the fire until thick and frothy.

[illegible] PUDDING

Cut white bread in half-inch slices. Remove crusts and butter well. Cut in four to make small squares. Arrange these neatly so as to line a shallow baking dish. Sprinkle with white sultana raisins or seeded black raisins which have been soaked in warm water until plump and then were well dried; add another row of buttered bread and sprinkle with cinnamon. Heat one quart of milk with one and one-third cups of sugar. Break four whole eggs and two extra yolks into a bowl. Beat with a fork and slowly add the hot milk. Strain through fine sieve—flavor with lemon or vanilla extract and pour over the bread. Put in oven and bake until custard is set. Serve hot or cold.

[illegible] PUDDING

[illegible] tablespoonfuls of [illegible] thoroughly, and put into a pint of milk. Cook in a double boiler until creamy. Add one tablespoonful butter and the yolks of four eggs beaten well, and two heaping tablespoonfuls of sugar. Flavor with lemon rind and vanilla.

Caramelize an earthen dish and spread the rice in it evenly. Then over that sprinkle powdered sugar liberally and dot the top with bits of butter. Put under hot flame until sugar melts. Serve hot with cold custard sauce.

RICE PUDDING

Wash one-third cup of rice and put in a double boiler with a pint of milk and two tablespoonfuls butter. Cook until thoroughly creamy. Soak one tablespoonful of gelatine in a tablespoonful of cold water. Remove rice from fire and pass the mixture through a fine sieve and then add the gelatine. Whip a half pint of cream and add that to the rice and gelatine, along with a half cup of confectioner's sugar and some vanilla extract. Put in mold and set in refrigerator.

Make a sauce by melting a half cup of light brown sugar in half a cup of maple syrup. Add a tablespoonful of butter. Bring to a boil for a minute or two. Cool and just before serving add half a cup of cream to this and pour over the rice pudding.

FARINA OR CREAM OF WHEAT PUDDING

Heat a cup and a quarter of milk with a quarter of a cup of sugar and a tablespoonful of butter. When it boils slowly add a half cup of farina or cream of wheat. Let it cook a minute or two in a double boiler. Then remove from fire and let cool a little. When lukewarm, add three well-beaten egg-yolks and fold in the stiffly beaten whites. Two spoonfuls of candied fruits or raisins soaked in brandy may be added if desired. Put into a caramelized mold and cook for half hour in moderate oven in pan of hot water.

Serve with a caramel custard made by putting two tablespoonfuls of sugar in an enamel pan with just a drop or two of water to melt it. Cook until it is light brown, then add a half cup of boiling water. Let it cook down until syrupy. Heat two cups of milk with one-third cup of sugar. Add the caramel to this. Beat the yolks of four eggs and add them to the milk. Cook in a double boiler until thick.

POT DE CRÈME AU VANILLA

Heat two cups of cream with two tablespoonfuls of vanilla sugar in a double boiler. Beat yolks of four eggs. Pour hot cream on eggs. Strain into little custard cups. Put cups in a pan of warm water and bake in slow oven.

POT DE CRÈME AU CHOCOLAT

Melt two squares of Baker's unsweetened chocolate in a few drops of water, in a double boiler. Put two tablespoonfuls of sugar in two cups of cream and heat in double boiler. Pour onto melted chocolate and stir well. Beat yolks of four eggs and add the chocolate cream slowly. Add a teaspoonful of vanilla and strain into cups. Place these in pan of warm water and put in slow oven until set.

POT DE CRÈME AU CAFÉ

Add one half cup of strong coffee to two cups of cream heated in a double boiler with two tablespoonfuls of sugar. Pour onto yolks of four eggs. Strain into custard cups and place these in shallow pan of warm water. Bake in slow oven until set.

CRÈME RENVERSE

Caramelize a round mold. Beat the yolks of six eggs and the whites of five eggs together. Heat a quart of milk. Add six dessertspoonfuls of sugar to the eggs and stir in the hot milk. Flavor with two teaspoonfuls of vanilla extract. Strain into the caramelized mold. Place the mold in pan of hot water and bake in slow oven until inserted knife comes out clean. Remove from oven and when cold put in refrigerator for eight to ten hours. When ready to serve, turn out onto a round shallow glass dish. Set the dish on a slightly larger glass plate and place heads of pink Roses or Pansies on bottom plate so as to form a wreath.



Body by Fisher

It would greet you with a Smile

If your motoring has become a sort of humdrum transportation, there is that in the Buick which will bring back the zest of driving your first car.

Just to see the Buick is to realize how vivacious and new it is in its smart beauty. To drive it and ride in it but once is to recognize that it brings to modern motoring something new and all its own.

For there is a difference that goes beyond the gliding ride as only Buick gives it, beyond the matchless ease of superb performance and the convenience of automatic features. There seems to be the vigor and exuberance of youth in all that Buick does; and it is not difficult to imagine that, if it were human, it would always greet you with a smile, and smilingly grant your every wish.

You can take that kind of car to your heart—which perhaps explains the undying loyalty of Buick owners, and the even more wide-spread favor which Buick is winning today among all motorists.

BUICK

WHEN • BETTER • AUTOMOBILES • ARE • BUILT – BUICK • WILL • BUILD • THEM



EVEN when the thermometer stands at 80 in the daytime, you'll be grateful, by night, for the cheerful warmth of a Nocturne blanket . . . a soft, light, all-wool summer blanket, which weighs, believe it or not, but a few ounces more than a fine percale or linen sheet. During most of the summer, you will need only one Nocturne to a bed, and two will carry you through the entire season, from May to October. You may wash the Nocturne as often as you like, for, made without a nap, it will never roughen, mat, or wear off, and its lovely pure silk binding is guaranteed for five years. Hold this Nocturne summer blanket up to the light and notice the fine, evenly spun and woven yarns and the closeness of the weave . . . proof to your own eyes of Nocturne's superiority.

Nocturne colors are as seasonable as the blanket itself: white and eight delectable summer pastels. Can you think of a lovelier wedding gift? The North Star Woolen Mills, Minneapolis, Minnesota.

NORTH STAR BLANKETS

You can have a $17.50 fire brigade

(CONTINUED FROM PAGE 49)

e total flop in the residence sim-
because the householder won't take
it. The necessary annual re-
gg means keeping a supply of
nals on hand and involves a
l inspection which the average
is won't make.

thermore, most portable types
2½ gallon capacity giving a
of only one minute's duration,
at bespeaks intelligent opera-
d no waste. With prices ranging
15 to $25, it is patent why the
s pump, with double the capac-
f $10, is given the edge here. It
e efficiency of the fire extin-
that's at issue—it's the efficiency
h user.

e the typical kitchen grease fire
e box of sand, kept in a handy
or this use is the cheapest ex-
ther. Ordinary cooking soda is
ht, too, and less messy to clean
rwards: simply toss a handful
the flame in a manner that will
e a cloud of soda dust, itself a
extinguisher. *But don't try this
ther dusty.*

r doesn't work on a running oil
nce the house with an oil burn-
ld better be provided with at
ne approved chemical extinguish-
the Class B fire in the base-
There are several splendid
s, the two least costly being the
" type and the "loaded stream."
These give a smothering or
ting effect so essential in the
e and both come in the pistol-
allon size. The foam extinguisher
around $25; the loaded-stream,
*Both must be [illegible]
recharged annually.*

ause of this feature, either of
extinguishers should be supple-
ed by the garden hose or the
ack pump because there are at
ten or fifteen residential fire
s far more imminent than oil.
nd which the ever-present threat
angerous brush fires, on your
or your neighbor's, makes the
ble pump a real necessity in out-
districts.

FIRE-FIGHTING NOTES

ncerning the actual fighting of a
, a few observations may be of
albeit the subject is a ticklish
which won't be mastered in Six
Lessons. In October some 33
lost their lives in a Los Angeles
h fire chiefly because their
vledge didn't match their courage,
that lesson should convince the
an that fire fighting is no job for
amateur. But this article is for
householder who can't get profes-
al aid quickly, and that may justify
presumptuous effort to cover a life
in a column and a half.

emembering the earlier account of
g heat, the man confronted with
ung outbreak in a given room will
vell to immediately close the doors
open the windows. If consider-
smoke and heat—especially heat
apparent, smash out the windows
a chair so they'll really be open.
he outbreak is in the basement,
all outlets to the outside: cellar
s, scuttles, etc., and make certain
outlets leading to the house proper
irs, doors) are shut. The idea is to
ventilate the involved area so heat and the poisonous gasses of combustion can be released harmlessly to the open air. But too much emphasis cannot be placed on the absolute necessity for getting out yourself if the heat and smoke are punishing. This should be an iron-clad rule in the cellar, for that's the toughest spot to be in a fire and the most difficult to ventilate. Common sense will tell you that your insurance policy will replace the house—but it won't replace you!

Outbreaks in rubbish and piled materials such as old papers or magazines involve more than mere surface extinguishment. Good ventilation is essential since the slow combustion of such fuel is a prime breeder of carbon monoxide and several other gases even more deadly. After all visible flames have been killed, it is important to "overhaul" the pile (keeping the charged hose line hard by) by breaking it open, spreading it out judiciously, and constantly dousing the smoldering inner surface. After that, shovel the stuff into pails and carry it outdoors. This likewise applies to hay, manure, straw and other "barn burners" so susceptible to spontaneous ignition. In all cases, stuff which has been wet as well as stuff which has been charred should be removed to safety.

[illegible]

The fireman's bogey, the "rekindle," is most apt to occur in such trash because it is so difficult to get the desired penetration with a stream of water—and well nigh impossible to do it with a chemical stream. In directing a water stream, it is vital to see that the water saturates the burning mass: a stream aimed flush at a compact bundle is likely to bounce off rather than sink in, and three-quarters of the water is thus wasted.

This necessity for throwing the water *on* the fire rather than *at* it is what makes the notorious "one spot delivery" a mortal sin among good firemen. That is, in a blaze involving a substantial area, water must be put on the whole area, not just dumped in one spot. This means keeping the nozzle constantly moving, vertically and horizontally, so as to hit everything. If such a large body of fire be encountered in a room with an ordinary metal ceiling, don't forget to keep the ceiling cool if possible, else the heat may be transmitted through the tin to the timbers above without showing any visible signs of the treachery.

In working on an upstairs fire from outside, a garden hose stream would be futile from the ground. Your only chance is to operate from a ladder through a window. Remembering that you require a solid stream, not a spray, this same principle applies to a roof fire and the ladder again becomes essential.

With regard to oil and grease fires, it is important not to spread the burning substance, even with a chemical stream. Here we want the extinguishing agent to drop on the fuel and blanket it so as to cut off the necessary oxygen. When the outbreak is the ordinary grease variety in the kitchen, plenty of salt or sand is excellent. A

(Continued on page 92)

Venetian Glass Stemware



Venetian Glass Accessories



Venetian Glass Vases



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(and costs too much to heat in winter)



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It's because your house *leaks*—not rain perhaps, but something just as costly, and uncomfortable—it leaks *heat*. Most houses are "sieves." Hollow walls on the sides, and empty spaces in the attic floor and roof let heat escape *out* on wintry days . . . let it come *in* on sultry summer days.

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Already, it has made 30,000 homes more comfortable and economical to live in all year round.

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Johns-Manville

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Name

Street

City State

Why not name your place?

CONTINUED FROM PAGE 57

her place Four Winds, intending to build a house on the hilltop, but she built in the valley, instead, and now the name is unsuitable. Besides, she found there were three other Four Winds in the neighborhood! There are hundreds of Appletrees on her place, so I suggested she call the place Pippin, a modest, old-fashioned name.

There are so many plain old words that are used in English place names: Hatch, Brow, Point, Down, Prospect, View, Green, Well, Spring, Pond, Pool, Warren, Haven, Falls, Cote, Coombe, Lane, Path, Over, End, Bank, Mead, Brook, Lea, Thorpe, Ley, Heath, Upper, Nether, Place, Ford, Ferry, Wyck, Hey, Bourne, Dene, Edge, Nook, Nest, Wold, Pit, Patch, Ness, Cross, Crag, Long, High, Low, Hard, Great, Little, New, Good, Gar, Steep, and so on. A Foss implies a trench, or deep ravine. [illegible] in old English. Combe or Coombe signified a valley between hills in some localities, a hill between valleys in others. Plaish meant to pleach. Beck meant a brook or rivulet. Croft, a small enclosure. Garth, a yard. Shaw, a wood enclosing a place. An Apron-string-hold was a property held in virtue of a wife . . . it would make an amusing name. . . .

Little and Old are favorite name-beginnings: Little Fittle, Little Shardcloes, Little Friday Hill, Little Rollright, Little Silver, Little Kimble, Old Shields, Old Park Hall, Old Schoolhouse, Old Fens, Old Orchard are characteristic English names.

Your house may derive its name from some architectural feature: Fountain Hall, Well House, Chamber House, Steeple Ashton, Temple House, The Cupola, Old Clock House, Tile Barn, The Porch, Font Hall, Old Locks, Oriel House, Stiffkey Old Hall, Floors Cas- [illegible] House, and Doric House are a few such English names.

Similar American names are: Bell Tower House, Old Lanterns, Twin Sil Farm, Widehall, Greek Urns, The Sail Loft, Forty Doors, Brick Ovens, Gazebo House, White Gates, The Belfry, Flagstaff, Yellow Wings, White Wings, White Pillars, Broadstairs, Spreading Wings, Old Haha, Open Hearths, Little Brick, etc.

[illegible]

Hunting, shooting and fishing have inspired hundreds of names. In England we find: Fox Court, Hawkshill, Houndhill, Little Fowlers, Fox Hall Farm, Archers, Fletchers, Bearforest, Hindleleap, Shotover, Mounton Paddocks, Foxcovert, Hare Court, The Chase, Deer Leap, The Horns, Roebuck Hall, Hare Park, Mount Falcon, Riding Court, Otterspool, Falcondale, Ridings, Huntspill, Buckden, Stags, Foxholes, and so on.

In America: Gray Horse Farm, Hunting Hill, Over the Grass, Boar Hill, Fox Fields, Hack Hall, Hark Away, Horseshoe House, Hitching Post Ranch, Rabbit Run, Deer Creek Ranch, Antlers Spread, Wolf Pit Farm, Possum Hollow, Heron's Nest, Faun Hill, Beaver Ridge Farm, Old Paddocks, suggest sport and wild life. Pink Coat Cottage declares itself all for hunting, but perhaps Red Jacket has a revolutionary source.

Farm occupations, animals, and plements give us many of the mos lightful names. Some of these are endearing: Butterbox Farm, Leys, Honeycomb, Honey Sheepscombe House, Farming W The Drove House, Cowpen Hall, House, Oxhey Grange, Barley Little Woolpits, Doghurst, Cats Shortfurrows, Dove Park, Old Flaxfield, Oxenways, Home Farm, terley Hall, The Browse, Herds Tithe Barn, Egg Hall, The Lye H Old Mill House, Old Brewery H Salt House, Forge House, Old Mills, Pasture Woods, Lambs W Little Harrow, Old Oast House, Wootton, Cloverley, Old Malt H Oxney, Oxcroft, Oxden, Saltm Old Smithy . . . all these are Eng

Similar American names are: P ing Fields, Timothy Hey, Little T othy, Pigeon Hill, Green Pastures, Clearing, Hardscrabble, Turkey Sparrowgrass Farm, Hominy P Guinea Walk, Cream Hill, G Green, Oldcotes, Bee's Hive, S Hill, Woolpack Farm, Old Wheatsh Oxbow, Pease Farm, Quarterfoil, ash Hill, Aunt Hannah's Pasture, rel Horse Farm, Ploughshares, Ox Lane, Old Ricks, Corn Bottom, W Bolls, Wheatley, Lime Kiln, Old T nery House, Sugarcane House, Carri Ways, Coachtarry, and Chicken F low Farm.

[illegible]

And then there are the trees flowers, berries and vines. Who does thrill at the name of Horace Walpo place, Strawberry Hill, and its gu house, which he called Little Stra berry? Clipsham Hall was doubtl named for its famous topiary wo Here are a lot of English names t tell their own stories: Little Plu stead, Applegarth, Fir Hall, Ho Mount, Applewood, Nut Tree H The Walnut Tree, Moss Bank, Gre Court, Crabwood, Vine Hall, T Shade, Greenways, Smallwood, Aco Close, Figtree, Hazelbeech Hall, Goo wood, Cherry Burton, White Mo Broadwood, Greentree, Amberwoo Withybush, The Tansey, The Brak Maze Hall, Green Heys, Tunnelwoo Shrub Hall, Greenshade, Cherrygart Abbots Moss, The Bower, The Vyn Limewood, Appleshaw, Red Ric Whitethorn, Tansey Green, Almond Birch Heys, Greensleeves, The Co pice, The Spinney, Rosebank, Ros mary, The Flower Lilies, Sweet Haw Lavender Mead, Thyme House, Eglan tine, Cress Hall, Sloe House, Mur thurst, Peppermint Hall, Rowan Broom Hall, Little Lavender, C Hedge, and Wild Thyme.

And American: Clove Farm, Cherr Ripe, Quince Walk, Peachblow, Blue berry Hill, Plum Cove, Mulberry Bush Russet, Mallow, The Briar Patch Cherry Bounce, Simples Farm, Bria Hill, Great Box, Boxwood, Meadow pink, The Bouquet, Green Peace, Alder Yarrow, Tulip Hill, Sweet Briar, Bit tersweet, Sugar Bush, Dogwood Hall Buckeye Farm, Bosky, Oatlands, Hon eysuckle Lodge, Redwood, Juniper

(Continued on page 76)



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The gray landscape

(CONTINUED FROM PAGE 47)

ers to mention live in this locality.

And on what do they subsist? Most of them are vegetarians and the gaunt Sage seems all too scanty to support such a myriad population.

In the answer to this lies another secret of this fascinating desert. It supports an abundant vegetation. Annuals and bulbous perennials by the score are so adapted to the scanty moisture conditions that one good rain will cause the desert to blaze forth in a blanket of rainbow colors in a few brief days. In another span equally brief, seed will ripen and die down, leaving behind an abundant contribution to the food stores of the industrious rodents.

To me the most unbelievable of these plants is the Bitter-root (*Lewisia rediviva*) which, when its time has come, carpets the deserts with its showy, waxen, Waterlily-like flowers. Nothing more improbable-looking appears in this desert landscape than these big white or rose-pink stars which apparently spring directly from the soil. This fascinating plant was first collected by Lewis and Clark and was named for one member of that expedition. Its second name, which means "lives again", comes from the extraordinary vitality of its big fleshy roots which, according to the story, grew and blossomed after being in the plant presses for many months.

These big sprawling roots are this plant's device for storing water and I have seen them grow and blossom when dug from the ground and thrown in the full glare of the sun along a desert road. The leaves, like thickened Fir needles, start into growth with the first fall rains and remain more or less green through the winter, only to wither away before the big gray buds are formed. The flowers close at night and open in the morning as the sun gains power. The gray buds are inconspicuous and give not a hint of the beauty concealed within. When they do burst forth with almost magical suddenness, the effect [illegible] such tricks does the [illegible] exposed to it.

[illegible]

[illegible] another plant of breath-taking loveliness loses itself in the general grayness until blossoming time, by itself adopting that gray livery. Many of the desert Pentstemons have learned the trick. *Pentstemon oregana*, for example, is only another six-inch gray shrub, inconspicuous among a thousand others equally gray until it unfolds those wide-mouthed ruffled trumpets of azure in such abundance that the landscape shimmers with it.

Pentstemon acuminatus is an unnoticed ground-hugging rosette of gray leaves until its fifteen-inch spikes of pale blue are shaken out on stems that seem all too slender to support such a mass of flowers; and *Pentstemon speciosa*, most glorious of all the western Beard-tongues, adopts the same stratagem of inconspicuousness, the better to surprise the desert folk with those two-foot spires of enormous trumpets, blue beyond the power of words to describe.

The desert Flax (*Linum lewisii*) seldom attracts attention with its blue-green film of foliage against the gray background, until it is ready to bra the desert sun with its innumeral soft blue flower-faces. And it tak diligent search for any one unfamili with the plants to find the single blu gray leaf and similarly colored flow stalk and bud of the striking dese Mariposa (*Calochortus macrocarpus* Yet when those great saucers of ri lavender open to display an eye of de purple or violet at the base of ea of the three petals, it seems impossib that any one could have missed find ing them, so abundantly do they dan over the Sage tops.

Those of the desert Phlox that ha not adopted the gray uniform becom inconspicuous by growing about t base of the taller Sage, or squeezin themselves lichen-like against a roc *Phlox rigida*, a prickly mass of dar green needles, thus escapes attentio until it is ready to unfold its flowers waxen white. *Phlox douglasii* in th desert does the same, the better to dis play its pink or lavender blossoms.

DESERT VIOLETS

Those two outstandingly beautifu desert Violets, *Viola trinervata* wit three conspicuous veins in each leaf a distinguished from *V. beckwithii* wit only one, are gray-leaved and in addi tion die down quickly as soon as see is ripened. In fact, so quickly do they go through the reproductive process after the blooming period begins, that a plant-lover must be alert to find these velvety blossoms of blue, and cream and violet at their maximum.

The desert Mertensia (*M. oblongifolia*) of the great plateau section follows their example, though the display of pink buds and clear soft blue flowers continues somewhat longer. The Sandlily (*Leucocrinum montanum*) adopts the opposite course and pushes up its dark green grassy foliage for all to see in anticipation of the dainty pure white lilies yet to come.

In the early spring the bulbous flowers of the desert stir into life quickly with the breaking of the frost chains, and race with some of the fleshy roots to be the first to bloom. The little Yellow-bell (*Fritillaria pudica*) is usually well up in the van, hanging out its six-inch stems of butter-yellow bells which look down into the equally yellow upturned faces of the desert Buttercup (*Ranunculus glaberrimus*), its chief rival for first honors. But while the Yellow-bell, whether victorious or not, modestly hangs its head, the Buttercup opens its flowers upon the surface of the ground like golden coins lavishly scattered over the land. Mingled with them are the royal purple of the Grass-widow (*Sisyrinchium grandiflorum*) which first opens its great purple saucers on the lower deserts and then follows the march of spring up the mountain slopes, still blooming in July on some of the highest meadows.

These first flowers are quickly followed by the Brodiæas, scentless Onions with showy umbels of white, blue or yellow flowers, and the true Onions (*Allium*), in a variety of color but only one overpowering odor.

Through the spring and early summer the Composites and the False

(*Continued on page* 96)

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Taming wild Roses for the garden's sho

(CONTINUED FROM PAGE 39)



THE Dog Rose, *Rosa canina*, is of European origin, although often found wild in the United States. It is a tall kind with a sort of awkward elegance and [illegible] its high blossom-branches trailing far downwards. In certain sections of the east, where it has been cultivated in gardens, this Rose has run out of bounds and is to be met with sprawling over stone line fences or weaving through the roadside tangle of trees and shrubs, conspicuous because of its generous clusters of pale or deep pink single blossoms, with prominent styles, and the fact that it commonly has only three leaflets, though sometimes five. It is a parent of the Rose Baltimore Belle—a very famous and typical belle, tradition to the contrary notwithstanding, of the 1800's, blushing indeed, but entirely able to look after herself.

Those who know the rocky character of the New England countryside are familiar, too, with the Meadow or Early Wild Rose, *Rosa blanda*. They will remember the bland pink hue of its flowers borne singly or sometimes in threes, its crowding, reddish, thornless stems and in the late summer and autumn its round red hips. This is a low-growing kind, perhaps to four feet, suckering freely, so that it makes an effective blending towards the base of the Rose bank or forward in any group of shrubbery. It is very hardy. *R. arkansana*, the Arkansas Rose, is a good deal like it in appearance and habit but as I grow it here on a hillock of the rock garden, which it is slowly takin possession of, it is of dwarfer statu and the flowers are much more fr grant. It frequently blooms again aft its June display.

A still dwarfer growing species *R. nitida*, the Northeastern Rose. Th also is very hardy and though foun on the borders of swamps and in suc like dampish places does well as a bor der plant. It is one of our most lovel wild Roses and has a distinguishe appearance in any company. Its flower are a charming pink in color, its rec 18-inch stems thickly beset with slende spines, its foliage narrow and gloss and turning brightly with the comin of autumn. The hips commonly han all winter defying winter gloom. Lik the foregoing, this Rose suckers freel and makes a fine foreground plantin or an effective banding for walks o drives.

Rosa lucida has broader leaves an the flowers are sweet and perhaps o a deeper hue than those of *R. nitida* It suckers little but makes an erect bush from three to five feet tall, bearing its flowers singly. In the dark seasons it offers for our cheer its pleasant ruddy-brown stems and many gay hips. Beguiling as are our native Roses, one must get on, and I mention but two more. The Pasture Rose, *R. hu-*

(*Continued on page* 96)



ROSA RUBIGINOSA is the botanical name of that ingratiating tramp, the Sweetbrier, here shown in fruit. Its blossoms are pale and almost scentless, but its foliage is keenly fragrant

WOULD YOU LIKE *complete plans and color scheme for this gay children's room? If so, please indicate when requesting book offered below. And tell us about any other rooms you are planning to re-do this summer. We'll send color suggestions for floors, walls, and drapes—actual samples you can take with you when you shop. The floor illustrated in this natural color photograph is Armstrong's Handcraft Inlaid No. 9999.*



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Statuary comes to inhabit gardens

(CONTINUED FROM PAGE 37)

in thus: "The garden of Lucre-
cends toward an alcove wherein
pours water out of a vessel over
stairway, from which it runs
little channel or gutter and flows
small round fountain. Standing
this are numerous little animals
ble, and four statues of Hermes.
hole thing, planted with flowers,
a pleasing picture, though
," the writer concluded. Pic-
of this same garden as it has
estored show a bleak little en-
crowded with the figures men-
and yet more figures beside. The
of the Vettii has a very char-
ic garden: a grass plot sur-
d by a colonnade, small flower-
n formal patterns, and six pot
heads on columns standing here
ere Each corner of the enclosure
a cupid struggling with a spout-
k, and there are two statues of
s The small baby fountain
ded in Pompeii. . . .
an garden planning grew more
more elaborate. . . . grottoes decorated with mosaics
figures, and mosaics like the
g-lake of one villa-builder in Ger-
He surrounded his lake with a
ul marble balustrade, surmount-
one hundred and twelve pillars
heads of Hermes on them.

PLINY'S VILLAS

bably the richest private land
of his time was Pliny the Young
rn in 61 AD From accounts
by visitors, and from his own
s one gathers some idea of the
extent and beauty of his country
rties. Twenty-five or thirty thou-
slaves kept up his villas, of which
d two on Lake Como. These he
"The Sock" and "The Buskin"
se one was placed low by the
's edge, and the other on a high
A Laurentine sea-villa, and two
by the Larian lake make up the
of his properties, of which he
with such glowing pleasure.
low is that sweet comum of ours
ng? What about that most
g of villas, the portico where it is
perpetual spring, that shadies of
e-tree walks, the crystal canal so
ably winding along its flowery
?" Always a pious and responsible
rietor, he kept up an ancient
at Ceres which stood on his
erty. "You must either buy a
ie of the goddess," he wrote, "or
one made, for age has maimed, in
parts, the ancient one of wood
h stands there at present." And
as interested in decorative statuary,
ell as religious, for he mentioned
ng "a Corinthian statue of an old
, in brass," three Graeco-Roman
s, and two guardian deities to be
ed at the entrance to the garden
osure. Elsewhere he wrote that he
no faith in dealers, but had bought
his collection "a genuine old bronze
ie" which he "judged to be of
t antiquity!" His terraces were set
sculptured figures, and the cool
ble baths in the garden carved in
f, and crowned with more statues.
nen I sup here," he wrote in one
r, "the fine polished marble basin
es as a table, the larger sort of
es placed round the margin, while the smaller ones swim about in the form of vessels and waterfowl." A delightful host at a country picnic, this Pliny, who had philosophical discussions in his bath and read aloud after meals. "Not," as he said, "so much to strengthen my voice as to aid my digestion."

He delighted in water-tricks—those same devices which were to enjoy a furious popularity in Renaissance times. ". . . here a hundred tricks are played off by means of concealed streamlets suddenly sprinkling the visitor," wrote one Roman friend who had got wet. The pattern of garden planning is surprisingly constant—the plans of Roman villas served as ground-plans for Mediaeval religious houses: the walled garden of Egyptian times could be seen in Elizabethan England; the mechanical tricks of Babylonian gardens were eagerly revived by the powerful Medici. Above all, how great the temptation to startle or soak the visiting friend! No one seems to have resisted, from Pliny in Tuscany, to Richelieu in France.

Successive centuries of plunder have destroyed all but three portrait-busts from Pliny's villa: the great parks of his contemporaries have disappeared. With the invasions of Goth, Hun and Vandal in the 4th Century this great garden-culture vanished, and the villas perished at the hands of these invaders. The public monuments were denuded of their decoration and turned into fortresses, and all the best work of Greece, imported to give life to the gardens, was smashed to manufacture chalk or sawed into slabs for steps. By the end of the 14th Century, Rome was a deserted robber's nest.

Gardens—highly useful vegetable and fruit gardens—were of course kept by the monasteries. But sculpture used as decoration, as a central point in the garden scheme, had disappeared.

NEW INTEREST

The first awakening of interest in such things came in the late 15th Century, in Rome. Statues had been turning up, here and there, and finally one brave soul ventured to set some antique marbles in his garden in 1483. He related that his friends laughed at him. "They supposed," he said, "that my own ancestors were too beggarly to be painted, and that I had set up these figures in their stead." But it rapidly grew to be a custom.

These marble personages, battered and patient, the garden-magic of ancient Italy, fired men's imaginations. They vied with one another in collectings, and Pope Julius II planned a court garden in the Vatican to give his marbles an adequate setting. In 1506 news traveled to the Pope that a farmer working in his vineyard in the ruins of the palace of Titus had found a vaulted room paved with mosaic, enclosing a marble group. San Gallo, the architect, with his son and Michelangelo, were hastily sent to the spot. As soon as San Gallo saw the group he exclaimed excitedly, "This is the Laocoon of which Pliny wrote!" It was moved with infinite care to the Vatican garden, to join the ancient figures of the Nile and Tiber in their green sur-

(Continued on page 84)

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Captains Call!



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BY W. STARLING BURGESS

"The captains I know are mainly skippers of racing yachts. That's natural, since I am more concerned with yachts than large ships. Seamanship, for me, is usually expressed in yachting terms.

"Yet I know that the captain of an ocean liner on his bridge eighty feet above the water and the yachtsman skimming along close to the surface experience much the same feeling. The liner captain, although his command may be a steel monster of 50,000 tons, also thinks of his ship as a sensitive, living thing. He is part of her. He knows her buoyancy — can measure her speed, in heavy weather, so that she will just have time to lift her bow gracefully to meet each onrushing sea. It isn't generally known how much a skillful captain can do to eliminate waste motion in a ship.

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arried more passengers than any other line or group of lines •

Statuary comes to inhabit gardens

(Continued from page 81)

[illegible] fine fountains played. Pope Julius had sculptors come in to work on and restore the marbles, and the cardinals, eager to emulate him, set up museum gardens of their own. The revival of interest in things of the past had begun, and all the villas built during the [illegible]

San Virgilio, built in 1540 on a lake-island, was a tribute to the spirit of the classic times. The garden (now destroyed, alas) was divided into little separate enclosures, each with its antique presiding genius. Venus was sovereign in one, Apollo in another, and in another a marble head of Petrarch [illegible] These dripped upon the roots of a laurel tree, keeping it ever green. It was a place of mysterious silence, of low-weeping fountains, a veritable gar[illegible]

In 1495 Charles VIII, brought by a war with Italy, came down from France. He was enthralled. "You wouldn't believe the fine gardens I've seen," he wrote home to the Duc de Bourbon. "There's only Adam and Eve wanting to make them an Earthly Paradise." His trip marked the birthday of the French Renaissance. What Italy [illegible] planning, France borrowed from Italy; [illegible] followed. Those who could not afford ancient statues had copies made; a [illegible] the classic tradition. When Charles VIII [illegible] twenty-two Italian artists to accompany him, and housed them all at Am[illegible] pounds of marbles, paintings and tapestries shipped out of Italy. After this, [illegible] Italy as a matter of course, and a stay in Rome was the necessary complement of any young man's education.

[illegible] den ornamentation ran rather to the startling. Andrea Doria in 1530 had a fountain made for the Palazzo Doria, [illegible] the features of Doria, stood high in a marble basin. About him were seahorses and lesser deities, and an outer circle of admiring eagles completed the theme. Another fountain of the time, much admired by travelers, featured a gigantic bronze Hercules struggling with Antaeus, from whose agonized mouth gushed a torrent of water. Hardly a restful sight to modern eyes. . . .

The 15th and 16th Century garden-parks were planned on a scale simply staggering. There were descending terraces, centering on colossal ancient figures, grottoes swarming with figures like ant hills, cascades, colonnades, long alleys, stone niches with figures in them. The fountains grew more and more complicated in design; finally, tired of their mastery of these forms, the Italians tried their ingenuity on [illegible] water-tricks, whims which the eager visitors from other lands sought out and enjoyed, and then wrote home about. The Villa d'Este had a series of grottoes where falling water made noises like fireworks, or cannon shots, or soft music. A water organ, literally crusted with busts and statues, sent up jets of water in lieu of pipes and was much admired. There were fountains, whose fat cupids wheeled suddenly on their plinths and shot water full at the astonished visitor.

The Villa Pratolino, built in 1568 for Francesco de' Medici, was the one best loved for its water tricks. There a mechanical washerwoman bent over the edge of a fountain and churned up the water in a most convincing way, and garden-seats deluged the unsuspecting with water. One traveler tells us of a grotto where lurked a figure of Pan. "If you go near him," he writes, "he stands up and pipes, but is seldom seen: many people, they say, have been terrified when he stood up unexpectedly!" Pratolino also offered a stone giant, over thirty feet high, who crouched over a pool with one hand pressing down a dragon's head. Water spurted from the dragon's mouth into the pool, and, to the joy of travelers avid for new sights, there was a large room inside the giant's head.

[illegible]

Montaigne, an enthusiastic voyager, [illegible] many things about the magnificent gardens. The water-tricks, especially: [illegible] rience; for walking through the garden and looking at its singularities (the gardener having left us) as we were standing at a certain spot looking at the marble figures, there issued under our feet and between our knees through infinite small holes, jets of water from some subterranean spring, which the gardener turned on 200 paces off!" He furnishes us another horrible example of the sort of garden sculpture they seemed to admire: "There is a large basin, amongst others, in the midst of which is to be seen a natural or artificial rock, and above the rock is a great copper medallion representing a very old hairy man sitting down, his arms crossed, from whose beard, forehead, and skin drips water incessantly, drop by drop, representing sweat and tears. The fountain has no other conduit but this."

The French architect, du Perac, returned from Italy in 1582 bearing a wonderful series of drawings of the Villa d'Este. And France, too, began devoting its creative energy to water-mechanisms. Cardinal Richelieu had a water-dragon on his estate at Ruel which shot a jet sixty feet into the air, then turned so quickly that no one within range could escape being drenched by it. On either side of a doorway he had two figures of musketeers which raised their guns and greeted unwary guests with a water-salvo.

The French borrowed other ideas than these, however. They learned to relieve plots of turf with statues, and break masses of reflected light upon the surface of a pool with mermen and water-horses, or little flower-laden galleys, or cupids astride plunging dolphins. They enlarged upon what

(Continued on page 86)

This is the CONTINENTAL way to brighten your dinner

A liqueur is the least expensive of the great luxuries



Take a spoon of Orange Curaçao and roll it under your tongue. You know it's made from oranges — you taste the sweet bitterness of the peel. It has such a full, round flavor you feel you could almost bite on it. Take another sip, lean back and relax. If your dinner was mediocre, you begin to think better of it. If it was really good, now you are fully grateful.

Crème de Menthe is fresh and cool



Or try Crème de Menthe. It makes you think of mint leaves on the sun. Seems to help digestion, too. Although maybe that's only your imagination. Or Apricot Liqueur with the [illegible] of the fruit. Or Triple Sec Blanc, a bland, delicious mixer (and the prime ingredient of Side Cars, though the [illegible] another name).

Cognac—15 Years Old!



Or Cognac. But be sure you look for the Cusenier *Three Crowns* when you buy Cognac. They mean it's 15 years old — although it costs no more than many only 3 years old. A round, mellow brandy, Cusenier.

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Sipping a thimbleful of one of these to complete your din[illegible] [illegible] and [illegible] [illegible] certainly temperate. And it's really very inexpensive.

A Bottle Lasts A Long Time

Most people serve cordials to guests but a bottle lasts so long that nearly everyone contented to keep them [illegible] them.

There are so many others except maybe Blackberry and Crème de Cacao — Peach and even Crème de Rose. Pick out one the next time you go to your dealer's. We hope it will be a Cusenier cordial because they are really very good.

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One certain way of separating yours [illegible] from the hot weather d[illegible] [illegible] of summer is to put VUDO[illegible] Porch Shades on your porch and ov[illegible] The shades keep out the sun and [illegible] ventilator at the top lets the air circula[illegible] [illegible] [illegible] [



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In the photograph from left to right: Gros e Rae Moire, the color of pussywillow, desned for a graceful love-seat. Peach damask in a cleverly simple design for a smart chair. A hand-block pattern in subtle greens, peach and gray on off-white percale is gay in a slip-cover. Peach damask, with graph-like horizontal stripes woven in silk against a cotton background, gives a sofa an air of tailored crispness. Frosty gray damask with palm leaves woven in loose, coarse threads drapes a window in beauty. Silvery chiffon voile to filter light softly through windows or Venetian blinds.





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SELF-STARTING ELECTRIC CLOCKS

Statuary comes to inhabit gardens

three million francs to build, but the lead which lined the canals at Versailles alone was worth all the cost of Tivoli put together.

"The garden is the glory of the age." [illegible] 1669 on every available sculptor in the Kingdom was busy on projects for Versailles. Here garden sculpture got its [illegible] acres housed every conceivable form the human mind could devise. There were animals, fighting to the death, done in bronze, with more regard for their ferocity of appearance than their anatomy. There were humans, also fighting; heroic horse-tamers; cupids riding on sphinxes; tranquil bronzes representing the rivers of France; mythological marble figures popping out of bushes; armies of eager satyrs and simpering nymphs. Whole batteries of sea deities enlivened the fountains, and one long avenue was lined with [illegible]

Before the reports of this stupendous [illegible] garden ornament had been developed. [illegible] first amazed, then furious that Wolsey should have so grand a palace, Wolsey tactfully gave it to Henry. He immediately ordered heraldic animals to be [illegible] and white pillars. There were lions, [illegible] leopards, all bearing shields. An entry in the accounts of the royal household refers to these, ". . . for joiners setting up the beestes upon the posts in the privy garden" . . . (1530) . . . again, in 1535, a sum is set "for gilding and painting of the beestes in the King's new garden," and finally, in 1535 ". . . making and entayling thirty-eight of the King's and Quecne's beestes in [illegible]

Henry's daughter, Elizabeth, loved these animals, too, and set thirty-four of them in her garden at Whitehall. [illegible] saw the building of great palaces in [illegible]

figures to ornament them. Francis Bacon, in describing some of the gardens at Wilton, said, "there be groves or woods cut with divers walks, and in the midst of aforesayd groves are two great statues of marble of 8 foote heighth, the one Bacchus, the other Flora . . . and beyond is a walk planted with cherrie trees and in the middle the great ovall with the gladiator of Brass the most famous statue of all that antiquity hath left."

Charles II returned to England from his exile in France in 1660, bringing with him, first, an enormous admiration for Versailles, and secondly, André Mollet, son of Louis XIV's head gardener. From this time on, with the exception of the lead figures, which were a distinctly English inspiration, any English garden of the time varied little from the French model.

In the reign of William and Mary these leaden figures were introduced; soon every garden had its portraits of princes and dukes in lead. One favorite subject—a kneeling slave bearing a burden on his head—appeared again and again, sometimes boldly offering his burden up from the middle of a stretch of turf, sometimes kneeling humbly in a little bed of flowers. His burden varied, too: sometimes an elaborate urn, sometimes a tray. The long hedges of clipped Box sheltered leaden soldiers in tall hats; leaden babies, and the gods from the slopes of Olympus. And mixed in with these in the English gardens were half comic bursts of topiary inspiration. A gentleman of the times wrote of a friend's garden: ". . . A St. George in box, his arm scarce long enough but will be in a condition to stick the Dragon by next April. An old-maid of honour in wormwood, divers poets in bays, somewhat blighted, a quickset hog shot up into a porcupine by its being forgot a week in rainy weather."

With these delightful conceits the gardens were peopled. In the green hedge niches stood grave ancient marbles, extending a mutilated hand or clutching a vanishing drapery, kin to those other stone guardians in gardens of Italy and France. Every green sanctuary had its figures, tranquil enough in the sunny silences, rather wistful and disquieting in the twilight.

Italian Provincial mirrors

that came before their eyes, so unwittingly their naïveté allowed them to create totally original designs without realizing it. When their purses prohibited the purchase of parcel gilt, they took to colors, and a little chrome yellow for high lights of ornament, with brown for shadows, did quite well.

Although Italian Provincial mirrors bear the same relationship to the finer and more urban ones that are to be found in the other classifications of furniture, it is practically impossible to find examples of them in this country unless they are chanced upon in some private collection of Italian furniture of the simpler type. The mirrors to be discovered in the shops and museums are all of a more finished style and perfection in detail, than could be described as strictly provincial. However, it must be borne in mind that in using the word provincial in connection with this 18th Century Italian furniture, nothing of the rustic or peasant quaintness is intended, but rather the type of furniture and furnishings that would be found in the Country-seats of well-to-do Italians who own and manage large estates composed of many farms.

Editor's Note—This is the eighth article in Mr. Carrère's series dealing with 18th Century Italian Provincial furniture. The first, in the April, 1933, issue, gave an outline of the general influences of the time. Chairs were discussed in May, tables in July, sofas in August, commodes in September, desks in January of this year and beds in March.



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[illegible]





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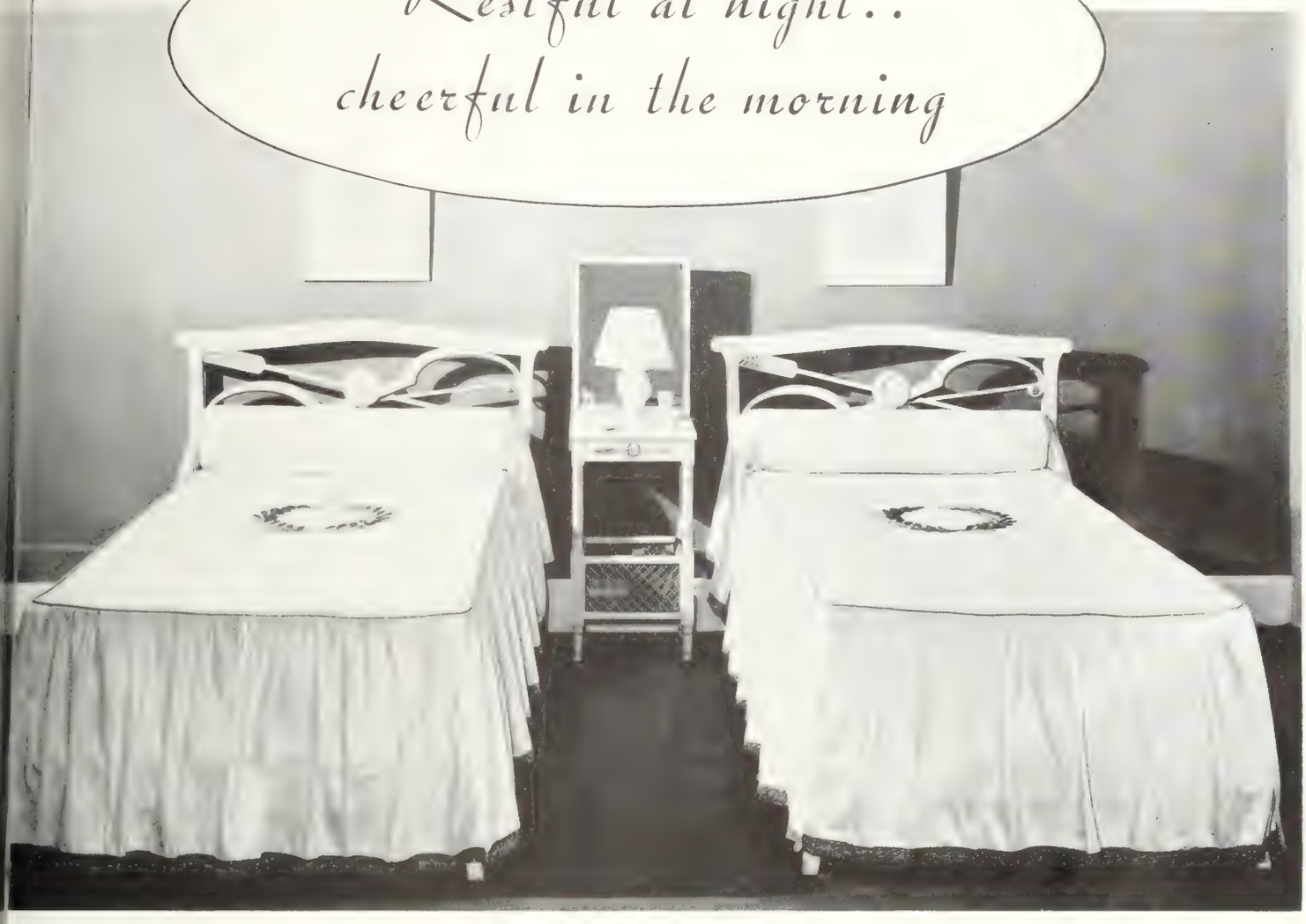
are now doing their Spring Cleaning

. . . in the cool, quaint towns and villages by the sea seventy miles from Boston. ¶ The beautiful hooked rugs, the dainty ruffled curtains, the sea-blue shutters, and the old fashioned gardens are receiving their annual washing, painting, and digging for May and June openings. ¶ Overlooking majestic harbors, tucked away among the trees on little travelled roads, or bordering lovely lakes, suites in the large hotels and rooms in the modest inns are inevitably pictures of comfortable early America where families may linger through the summer pleasures without household cares. ¶ A list of Cape Cod hotels, inns and rooming houses, with full information on rates and distances to beaches and other recreational facilities can be secured by addressing

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● *The mirror panelled dressing table*



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s guest bedroom and the living room shown in color House & Garden in May, may be seen exclusively at these smart shops.

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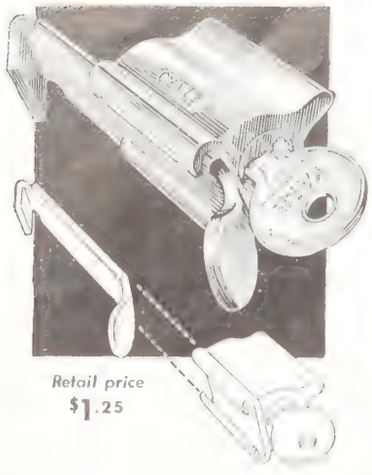
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Ancient loving cups as collectors' items

(CONTINUED FROM PAGE 72)

The loving cups that illustrate this [illegible] of Medieval and Renaissance silver at Castle Plars near the old city of Meran, now [illegible] structure built by an uncle of the "Ugly Duchess," Margaret of Tirol, whose [illegible] by the novelist historian, Lion Feuchtwanger. They are all of Germanic or[illegible] ways of history nearly four centuries ago. When, how, and by whom each was [illegible] the whole vista of past Tirol life to the imagination; that pleasant land that held more castles and vineyards than any other like circumference in Europe. They possess the mystery and wonder all beautiful old things keep. In a sense they are little keys to aid the student in the reconstruction of history. The pageant of that noble century flooded with the classic lore discovered in the nearby Southlands and the awakened appreciation of beauty is now tradition. The stalwart castles are mostly in semi ruin. But the frail loving cups—souvenirs of festival and laughter—with a little gentle polishing can be made to look as they did when they left their guild halls and that street of goldsmiths each old city then possessed. Hidden during sieges and wars, often given the freedom to live on as old silver by the stamp of a conqueror, stolen, and bartered, they still exist in all their pristine brightness in a dim tapestry.

The pear loving cup which bears inside its lid an engraved leaping chamois and initials is signed by Albrecht Jamnitzer 1550-1590, the eldest of the Jamnitzer clan and is one of his two or three known signed pieces in existence. All Jamnitzer work is of such exceeding rarity that even Christies, the world's greatest mart for old silver, state that no Jamnitzer specimens are recorded on available records as having been sold in their rooms. A magnificent rosewater ewer and basin by Christoph Jamnitzer is, or was, in the collection of Imperial Austrian family. Photographs of it appear in an E. Alfred Jones article on the plate in the Museum at Vienna in an old issue of the *Connoisseur*. Here Jamnitzer genius stands the test of comparison with a genuine Cellini masterpiece, mentioned in his memoirs—the saltcellar given by Charles IX of France to the Archduke Ferdinand of Tirol on the occasion of the king's marriage to the Archduchess Elizabeth, daughter of Maximilian II. The saltcellar is illustrated on an opposite page in the *Connoisseur* article. There is an epergne also by him in the Kunstkammer of Berlin. The pear cup was evidently made as a trophy of the chase and given by one lordly huntsman to another. It probably often journeyed in its past to feasts in cold alpine forests—containing the cherry or pear gin so beloved in ancient Tirol.

The Mercury-columbine Cup signed by Martens of Luenеburg was made about the middle of the century. The making of a columbine cup is said to have been the last test for proper enrollment as a member of a proud German guild. The form was popular for use as a table loving cup as the lip had always six lobes and could be gracefully turned for successive lips. Columbine cups embellish the great collections the world over. South Kensington Museum owns one attributed to Wenzel Jamnitzer, decorated with strapwork and cartouches. Three of them containing graceful figures of Judith, Diana, and Lucretia. Two others are in the municipal collection in Nuremberg. One of these was engraved for Ortwein's (*Deutsche Renaissance*).

An interesting covered cup of unusually large size hall-marked in Nuremberg but unsigned, is known as The Crusaders Cup, from the figure of a Knight which tops its lid. It was made for a French family in memory of an ancestor who took the pilgrimage to the Holy Sepulchre. Many noble young Tirol youths left their jousting and hunting, the prized Arabian horses, the wolf hounds and falcons to follow in the footsteps of Godfrey de Bouillon. The cup belongs to what is known as the pineapple or grape pattern family, from the beaten out lobes that suggest the fruit. There are many examples extant as the design was popular, especially in wine producing regions all through the century. The Plars Collection numbers ten. They are all covered cups, and their workmanship is of such excellence that it is almost impossible to detect the cover lobes that overlap those of the lid.

Wedding cups that are fortune or wager cups belong to a unique class of the loving cup. The one shown is by Heinrich Mack of Nuremberg and bears his mark, the first letter of the last name closed with a bar which is slightly raised above the feet of the letter. Mack flourished in the last years of the century and his creations found numerous copyists appearing in English production some decades later—the same idea subjected to modifications. There is a wedding-wager cup thought to have been made in Strassburg about 1590—Mack's date—in the Franks Bequest at the British Museum and two others in the Pierpont Morgan Collection. The wedding-fortune cup

(Continued on page 94)

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THE GARDEN MART

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How to get along with country neighbors

CONTINUED FROM PAGE 70

cream started appearing three times a week. Well, if that farmer hadn't had such an inordinate appetite for goose eggs he might have gotten away with the extra delivery indefinitely because the family somehow managed to use up the larger supply, but when it arrived four times, five times, and finally every day in the week, something had to be done about it. Word was sent by the farmer's son that the understanding was for bi-weekly cream and daily milk. No repartee was necessary, for suddenly, without any warning, delivery of both ceased completely. Diplomatic inquiry elicited the farmer's ultimatum that if the family didn't want both cream and milk every day they couldn't have any at all.

"Browbeat me, will you, threaten and racketeer?"—those may have been the bitter thoughts of hate and disgust that were in our friend's head, but all he did was ask the farmer for his bill, paid it, dropped the subject and found another ruralist quite eager to serve him with all respect for the rules of the game. There seems little question as to who won that bout, while the reason for the friendly and respectful greetings that monsieur le farmer extends to the gentleman today need scarcely be debated.

So, it seems, we've come around to some sort of "to be, or not to be," neighborly un-neighborliness. On the fence? Excellent; strangely enough it seems the safest place to be. Support for the community from a kind of tower room could be made an ideal. If the missionary society is giving an entertainment to raise funds for the poor, suffering heathens in Africa, we'll be happy to oblige with a few tickets. If there is a food sale to help defray the expenses of the new organ for the church, let us remember by all means usually, will be no great sacrifice. Since the church is still such a primary force in most of our vacation villages, around it will revolve the majority of the get-togethers and native social life. And with our unique brand of alter ego (Mammon, if you insist) interest in its welfare, we can intrench ourselves respectfully in the neighbors' esteem.

Now for that inevitable last word. Even at the expense of being nominated queer for non-participation, we simply must stay out of the petty intrigues and banal scandals that circulate in every small town. That beautifully discreet "yes" or "no" which the city has taught us should be treasured as one of our most precious possessions. It is wisdom to exchange pleasantries with one's neighbors, but only ruin lies in the path of local gossip, outside, of course, our own dinner table where no tale-bearers are present.

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Scotch names are almost as puzzling as Welsh. Here are a few I have culled from a list of: Humbie House, Touch, Quinish, Cushine House, Weens, Cloan, Fodderty, Letterewe, Letterellen, Letterfinley, Thinacre, Foss House, Crindau, Glendarnel, Durie House, Achnacarry, Lossit, Clatto, Craigentinny, Finnich Malise, Skaill House, Balcaskie, Haddo House, and Yester.

Welsh names are worse than Greek to me, but I give you a few typical ones: Dinas Mawddy, Nryn-y-Bedw, Coed Coch, Ystmycolwyn, Taffy, Pwllyhead, Murmur-y-don, Ceris, Cefnfaes, Plas-yn-Vivod, are a few that sound exciting. Goodness only knows what their meanings are.

After the Scotch and the Welsh, I feel this article would not be complete without a few of the English names that are strange, but doubtless have their sources in old words of the Romans and Danes and Saxons and Normans that might be found in old dictionaries: Pepper Arden, Chean, Luton Hoo, Raby, The Hoo, Rokeby Nymet, Fillongey, The Flosh, Possil House, The Tofte, Pex House, Longformacus, Gower Hey, Breck Hey, The Pyghtle, Parson's Pightle, The Biggins, Quex Park, Ashby-le-Springs, Newton-le-Willows, The Roos, Pype Hayes, The Shieling, Bure Homage, The Jumples, Chettle, Chown, The Moot, The Thwaite, Nether Padley, The Burcott, Falling Royd, Plashett, Abinger Hammer, Twitchen, The Noak, Twitten, Ball Haye Hall, Alum Scar, Ham, Hamwood, Sandal Magna, Throws, Seaton Delaval, Hutton John, Skilts, Bovey Tracy, Cruck Meole House, Marsh Gibbon, Bix, The Hirsel, Ballards Shaw, The Motts, The Dormy, Bingles, Great Wratting, The Looe, Flass, Soggs House, The Styche, Great Marld, The Staithe, The Oakey Knowe, Easton Neston, The Hoath, Chiltington Fenings, Fontmell Parva, Satwells Barton, Packwood Haugh, Betton Strange, and Stratton Strawless Hall.

Among these hundreds of names you may find inspiration for your place name. If I can help you, do write me. And if you know any amusing place names, please send them to me to add to my collection.

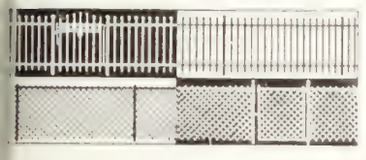


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Chrysanthemums that dare the autumn

(CONTINUED FROM PAGE 53)

them to blossom in July and August.

To reach perfection Chrysanthemums must flower when nights have begun to turn cool. They may set blossoms much sooner but the open flower will not be perfect. In New England and along the Canadian border, of course, where nights grow cool in July and August, early maturing is sensibly encouraged and little pruning is necessary. For these States the early-flowering English varieties are suitable although sometimes they are a little difficult to winter well in the field during their first few seasons after importation.

Artificial production of a dimmed light conditions will induce many of the late-flowering Chrysanthemums to bloom early. One specialist in the region of Philadelphia, following the method of the Cornell University experiments, darkened his trial beds at five P.M. and uncovered them at seven A.M. daily from July fifteenth to September first. His plants bloomed four to six weeks earlier than those of the same kind in the open field but the blossoms were not equal to those maturing later under natural conditions.

This interest in early flowering, however, can be overdone. Why should we want Chrysanthemums in July, August, or even in early September? There are plenty of Hardy Asters, Dahlias, Gaillardias and Calendulas then. The mission of Chrysanthemums is to extend summer another month, to glorify the October garden, to give us the thrill in favorable seasons of outdoor flowers even in December. If we can select plants that will just escape frost [illegible] well enough.

[illegible]

The time to select Chrysanthemums is in the autumn when they are at their height. No catalog can ever describe the glory of their blended blossoms. Spring is the only time, of course, to plant Chrysanthemums—in late April or early May so that a few weeks of cold weather will encourage root formation—but autumn is the season for making a list. Such a list should not exclude the older varieties, many of these having proved worthy of respect over a long period of years, and it should include such excellent introductions as the Korean Hybrids.

This year there are six distinct varieties of these Korean Hybrids varying from pink through yellow to salmon and apricot tints: Mercury, Daphne, Ceres, Apollo, Diana and Mars. A sweet fragrance, as well as unusual pastel colorings, characterizes them. They have proved absolutely hardy also and even tolerant of those wet, soggy soil conditions which spell death to other Chrysanthemum types.

Here is a good general group of early and late Chrysanthemums, both single and double, which growers recommend, and the tests of disinterested experimenters confirm. The white ones are more subject to damage by frost and therefore should be given the most protected locations. Dates are approximate and no attempt has been made to describe color blends.

Early Single (before Oct. 15th); White—Donald Wells; Pink—Attraction; Bronze—Buff Beauty; Red—Dazzler, Shirley Terra Cotta; Yellow—Gold Lace.

Early Double: White—Irene, Tasiva, Winnetka (about Sept. 15); Pink—Idolf (salmon pink), October Girl, Provence; Bronze—Aladdin (Sept. 10 to Nov. 1 patented), Early Bronze (Sept. 20), La Garonne (rosy buff); Red—Muldoon (purple tone), L'Argentuillais (vivid red, gold at tips); Yellow—Barbara Cumming (to orange), R. Marion Hatton, Yellow Normandie, Comoleta.

Later Single (Oct. 15 to early Nov.): Pink—Mrs. Albert Phillips; Bronze—Mrs. Max Behr; Red—Mrs. Calvin Coolidge; Yellow—Golden Sun.

Later Double: White—White Doty; Pink—Capt. R. H. Cook, Lillian Doty, Petite Louise; Bronze—Ethel, Frances Whittlesey, Ouray (mahogany brown), Ruth Cumming; Red—Brune Poitevine, Lucifer; Yellow—Nuggets, Yellow Doty, Mrs. W. L. Kibbee.

[illegible]

No fall garden is complete without the lovely Anemone Chrysanthemums, even though they are not hardy. A good half dozen of these might include the white Silver Star, the pink Surprise and Betty Rose, the red Captivation (sometimes hardy) and Red Bird, and the yellow Hearts of Gold.

When flowering is past, the roots of the Anemone Chrysanthemum must be lifted and heeled-in for the winter in a coldframe or else placed in a large earth-filled box which can be kept in a tool shed or some outbuilding where the temperature will be cold but still above freezing. Occasional watering of boxes will be necessary to prevent drying out.

The Anemones may also be planted in beds, and a simple coldframe built around them each autumn. If boards nine inches wide and twelve feet long are cut to fit the usual three-by-six-foot frame, and then sunk three or four inches in the ground before the glass sashes are laid over them, a fine temporary protection will be erected that will be easy to remove in the spring. Mats or boards must always be placed over the glass to keep the sun out and on warm days ventilation, but not sunlight, must be admitted. In the spring, when danger of frost is over, these Anemone Chrysanthemums require careful hardening off before the entire coldframe is removed.

The hardier garden varieties are assured of a safe wintering first of all if they are planted in a well-drained, protected location. Let these stock plants become waterlogged for months or frozen up in cakes of ice, and they will not survive for the necessary spring division. In good locations they will keep healthy if they are lightly covered with Oak leaves—not the soggy Maple or Elm—and then weighted with Pine branches. Salt hay, so held in place, is also a well-aerated and most reliable covering.

Many of us feel that Chrysanthemums are best adapted to plantings by themselves. In a small garden they are unsuitable because they take up too much room. Even in the large formal garden or generously planned

(CONTINUED ON PAGE 92)

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Chrysanthemums that dare the autumn

[illegible]

[illegible] companiment of drying branches and frost- [illegible] give and, if there is any chance of [illegible] groups of plants are more difficult to protect than those in solid beds.

For Chrysanthemums planted alone in borders ingenious gardeners have thought up various schemes of protec- [illegible] anthemums against the sunny side of house or garage where they can lower [illegible] thrown back before the awning is rolled up in the morning. It is an excellent use for discarded awnings in out-of-the-way places where Chrysanthemums are used only as a source of cut flowers.

Another clever gardener grows her plants beside a cellar window. On cold [illegible] porary wood frame erected over the plants and then opens the window from the cellar to heat them. She is one of [illegible] her bouquets of Chrysanthemums!

Less complicated but also reliable is the system of throwing a sheet or burlap bag over isolated specimens. This method often prolongs the life of blooms after hard frost, since Chrysanthemums like cold and are seldom harmed by a light frost.

Badly nipped flowers will even re- [illegible] are covered in the morning and al- [illegible] sunlight directly upon them. Frosted flowers will even make beautiful bouquets, if their stems are steeped for ten [illegible] cold but not freezing place.

Another method of raising Chrysanthemums for house decoration is to lift and pot in August some of the naturally dwarf and compact growers like the single Cosmos, Dazzler, Donald Wells, Gold Lace and Mrs. Max Behr, the Button Pompons like Ethel or Little Dot, and the larger-flowering double Chrysanthemums like Cometo, Idolf, Ouray, Tints of Gold and Yellow Normandy. Anemones also lend themselves well to this method.

These plants, after potting, should be watered generously and sunk in the ground. Aphis should be discouraged by a nicotine spray—a teaspoon of the 40 per cent solution to a gallon of water—and the pots brought indoors well before frost. Over a period of several days they must be gradually inured to heat and light, finally being set in a sunny window.

An application of some plant food will be beneficial at this time. Use either a cupful of weak liquid manure to a plant; or nitrate of soda at the rate of one tablespoon to a gallon of water; or an application of some commercial fertilizer given according to the manufacturers' directions. With any of these stimulants, however, the weaker "homeopathic dose" is preferable and all plants should be thoroughly watered before any of these plant foods are given to avoid burning of the roots.

Chrysanthemums will grow in any good garden soil, sunny, protected and well-drained, but surprisingly beautiful blossoms will develop in beds that are dug deeply in the fall—two feet isn't a bit too much—and filled with barnyard manure and good top soil of fibrous, loamy texture. In this rich medium, greenhouse or nursery plants may be set out in May, or young plants from the outer edges of the older garden clumps planted in April.

Autumn, then, is essentially the time to enjoy Chrysanthemums, to revel in their exotic forms and rich colorings. It is also the time to discard varieties that do not winter well or flower early enough for your locality, or make wise selections of plants for next year, and to prepare the beds for them.

You can have a $17.50 fire brigade

[illegible]

box of sand kept in any kitchen would be good protection; so also is the common, one-quart hand-pump extinguisher WHEN USED WITH DISCRETION. The emphasis there is justified because these extinguishers contain carbon tetrachloride which produces phosgene gas in contact with flame. And while they are ideal for use in the automobile or motor boat (outdoors), they aren't toys when you get in a confined area. Unless the room is exceedingly well ventilated—or immediately evacuated—the effect on the operator will not be exactly beneficial! As for the so-called "grenade" or "bomb" type extinguisher—the glass ball filled with chemical which you throw at the fire—they're great if you are another Christy Matthewson!

Probably the most common type of fire in the isolated house is the chimney fire. If you can get on the roof, salt or sand thrown down the chimney is usually effective, or a couple of handfuls of sulphur tossed into the furnace will send up a smothering gas that will choke off the oxygen—provided the drafts are open. Many fire departments carry a simple gadget called a "fusee:" a sort of Roman candle affair which is stuck into the furnace or the fireplace to the same end. These wouldn't be bad things to have around for the simple chimney fire grows complicated when its sparks begin to settle on the shingle roof!

Some of these hints, perhaps, are too advanced to be practical since they concern outbreaks of serious degree where a garden hose would prove quite impotent. The better part of valor, then, is to return to the original premise that all fires are small when they start, hence that's the time to fight them safely. In that light, the dividends on our $17.50 investment begin to assume fantastic proportions. For if the man in the isolated house will only get to his fire early in the game, armed with something more than a bathrobe, he won't have to bother his head about the complicated technique of firemanship.

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New Ideal Darwins, those delightful oddities that give you at least a two-weeks-longer blooming sea- [illegible] them shown in color practically full size. Besides which there are several rare Wild Tulips. Just the thing for rock [illegible]

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Some heretofore not introduced. So rare indeed that the supply is limited.

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In spite of being new and rare, the prices on these choice bulbs have not been "jacked up." Send for catalog. It's the finest, most authentic import one ever offered in America. Sent on receipt of 15 cents, which will be returned if you order $3. or more worth of bulbs.

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No need to fuss with additional materials during the season! POMO-GREEN with NICOTINE gives *complete* protection. Controls not only leaf-eating bugs and aphis, but diseases as well. Has highest rating in tests made by American Rose Society.

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☐ 5 lbs. Pomo-Green with Nicotine $3
☐ Niagara One Quart Dusting Gun $1.25
POMO-GREEN with NICOTINE

Facts that spell success with Box

(CONTINUED FROM PAGE 41)

ecimens I have seen the Japanese ox seems to me to fall far short of the aracteristic billowy beauty of our stern Colonial Box, though it may th age acquire a more picturesque dividuality. *B. microphylla,* of which e preceding is a form, is a Japanese ecies of medium growth—three feet or —and spreading or sprawling habit. While the real tree Box (*B. s. arborescens*); the Common Tree Box (*B. impervirens*); and the True-dwarf ox (*B. s. suffruticosa*) are the three most importance and the ones more nerally offered, there are others orth noting. Handsworth's Box (*B. handsworthi*) is of more upright owth than the type with large broad aves of a very deep green; it is not new variety but is now being grown uch more extensively than formerly, ad merits wider use. *Rotundifolia,* ith broad oval leaves, and *myrtifolia* sweet Box), with narrow leaves and dwarf growth, are other forms of *impervirens* which have their place. he several variegated varieties are of tle value except as curiosities.

USE AND BEAUTY

The more extended use of Box arcely need be urged, except to at mpt to help a more general realiza on of the fact that it really may be njoyed without one's either investing small fortune in hundred-year-old ecimens or waiting half a lifetime for nall plants to develop. Of course a ne old plant, with that character and dividuality which only lusty old age n give, makes possible effects in lanting for which there is no substi ute. And they need not be used by the ozen; two or three of these old fel ows, placed with [illegible] ye, may "make" a small garden or a ar-the-residence planting—and right ow Box of this sort is cheaper than t is likely ever to be again. But re member that even the handsomest of hese century-old stalwarts was once a mall plant, set out by someone who as content to see it become more eautiful with each passing season hrough the years.

For single or isolated specimens *sempervirens* is the sort to plant. Stocky ushes set eighteen to twenty-four inches apart will soon close in. The principal use for *s. suffruticosa* is "edging" paths or formal flower beds, Rose plots and the like. It may be held at any height from six inches to a foot or so. Very small plants should be placed as close as six inches; the larger sizes (twelve to eighteen inches) may go eight to ten, or even further, but it is always best to use a few more plants rather than run the risk of having a line that will look skimpy for a time.

In the formal garden, Box bushes trimmed in the forms of "globes" and "pyramids" are used as accent points, and for this purpose are unequalled by any other available evergreen.

In planting Box, the two chief considerations are protection and drainage. While not "perfectly hardy" Box may be grown considerably north of New York City and, with careful winter protection, even into central New England. Winter injury after the first season or two is much more likely to result from exposure to biting winds than from extreme cold. Good drainage is important because the roots, which form an extremely solid, fibrous mass, do not function properly in soggy soil, and the result is weakened growth with much more likelihood of serious harm from diseases to which Box is subject.

The winter protection of Box—once it is taken for granted that, in severe climates, it will have to be given, and provision for it is made in advance—is not a difficult matter. For large specimens, unless they are exceptionally well protected by nearby buildings or heavy growth, such protection should be provided. Winter housing may be made by driving down four stout posts—two-by-fours, of spruce or hemlock will serve excellently—and nailing ten or twelve inch wide boards, a foot apart, around them. If exposure is particularly severe, the boarding may be made almost solid on the side or sides of prevailing winter and spring winds, usually North or West, but near the coast on the sea side. Nail heads should be left projecting a half inch or so, to facilitate taking the housing down in the spring.

This framework should be put up before the ground freezes. Later on, with the approach of really severe weather, heavy but not too closely woven burlap, tacked over the boards, will afford wind protection and at the same time permit ventilation, a few open spaces on the south or east sides being left to make sure the plant is not too much closed in. Over old, wide-spreading specimens in danger of being broken by a heavy weight of snow, there should be rooling of slate or burlap substantial enough to guard against this. For hedges, a row of stakes, with burlap stretched between, along each side is usually sufficient. Dwarf Box edging is easily protected by placing light boards (the cheapest grade of clapboard or ship-lap will do) held by small stakes along the row six inches or so from the plants, and filling in with leaves or light straw. Nothing is needed over the top as any injured tips will be removed with the first spring trimming. A Box border so protected will come out clean and bright green in the spring, under conditions which would otherwise result in badly winter-burned and rusty-looking plants remaining unsightly until the new growth developed.

PLANTING DETAILS

Planting may be done in late summer, though spring, north of the Mason and Dixon line, is usually preferable. Like other fibrous rooted plants, Box takes particularly well to a humus-full soil. Plenty of peat-moss, and a mixture of fine and coarse bone meal, make a good combination for planting, with an application of some fertilizer moderately rich in nitrogen and well supplied with potash, worked into the soil each spring. As Box is acid tolerant it makes little difference whether the soil is acid or alkaline, so long as it is neither extreme. Around large plants the soil should be watered in, to make certain of filling all air spaces.

While Box will stand any amount of clipping and shearing where a smooth formal surface is wanted, the irregular billowyness so characteristic of old

(*Continued on page* 94)



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Special literature about "mulching" gladly sent on request, together with the names of nearest reliable dealers.



Facts that spell success with Box

(CONTINUED FROM PAGE 93)

specimens and old hedges is most quickly developed by pruning back only moderately—mostly heading in branches or branchlets which tend to stand out beyond the general surface. These should be cut back in a few inches, so that the new side shoots which develop will come even with the surface, covering up the "stub."

When the soil at the roots of a large Box once becomes dry it takes an enormous amount of water to get it thoroughly moist. Dry weather watering is best done with the open hose.

Of the several insects which may attack Box the most commonly encountered is the Leaf-miner or "midge"—a tiny yellowish fly less than an eighth of an inch in length. It punctures the under surface of the leaves, depositing eggs that develop into one-sixteenth-inch-long maggots which, working within the leaves, cause characteristic irregularly oval, blister-like raised surfaces, often three or four to a leaf. The maggots over-winter within the leaves, the young flies or midges hatching out in late May or early June. To control, spray thoroughly, just as the first flies start to emerge from the under surfaces [illegible]

pint 40% nicotine sulphate, 12 gallons of molasses and 8 pounds of soap, to 50 gallons of water. Repeat frequently during the time—usually about two weeks—that the midges continue to emerge, keeping the foliage as nearly as possible constantly moist.

The Box psylla is a grayish, sucking insect, covered with a waxy exudation. It gathers in clusters in the terminal shoots causing the leaves to curl inward in an unnatural manner. Usually it is first noticeable in the spring. Spray at once with nicotine sulphate and soap or some similar "sticker." For Red Spider, which may prove injurious during very hot weather, spray forcefully with water, and if the infestation is bad, with Dritonic sulphur, one pound to ten gallons of water.

Another thing to be on guard against is the Oyster Shell Scale, which forms a grayish encrustation on twigs and stems. Spray in spring—mid-May to mid-June—when the young nymphs hatch, with 40% nicotine and soap.

In general the plants should be carefully watched, and any diseased, cankered, or abnormally weak growth pruned out, and the cuts painted over with a strong Bordeaux mixture.

Ancient loving cups as collectors' items

[illegible]

is really two cups. The figure of a [illegible] ure always ending at the waist in a bell shaped skirt-supported a smaller cup on a swivel. When such a cup appeared at a wedding feast in Tirol the bridegroom was expected to drain the larger cup, and the bride the one that swung [illegible] couple's future and a friendly bishop or priest was hurriedly importuned to say a blessing and dispel the evil. Tirol [illegible] longer than in most parts of Europe. Witches, elves, and even prehistoric dragons were said to inhabit the forest glooms at a period when other countries had relegated them to the dusty chamber of medieval horrors. The overlord was as superstitious as his peasants, the [illegible] larity of the custom. Other cups in pairs were made also for wedding-loving cups, often one fitting into and lopping the other. In old silver annals these are designated as fitted cups. The illustration shows a beautiful pair known as the Baron and Baroness cups, the work of Christopher Lindenberger.

16th Century loving cups bearing mottoes, dated inscriptions of sentiment, names intertwined with hearts and lover's knots, and joined escutcheons guarded by mild doves instead of that brooding eagle most nations have [illegible] last resting place as men have almost exterminated him on earth—are in the dreams of all who hunt this little by-path in old silver collecting. The cups of beruffed ladies and gentlemen still wearing demi armour make a shining page not far from the annals of chivalry. Those precious pieces that might come under the nomenclature of the loving cup made in the centuries preceding are mostly all numbered and safely locked in the treasure trove of museums and churches. The first known European silversmiths were occupied with making chalices.

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BIG NEWS in small type

Any one of the pocket-sized ads in this month's Garden Mart on page 90 may contain the very suggestion you've been wanting—to turn *your* garden from an also-ran into a neighborhood winner. Read closely.



WANT IT?

It's quiet here—green and cool and far away. The water whispers in its little sluiceways. The leaves make the age-old sleepy sound. The earth gives back your strength. . . . When you face your problems again, you know what matters—and what doesn't.

That's why there has to be a House & Garden—for people who believe in the old magics. The July issue shows you a white garden in Cornwall—a little garden out West making a harbor of dreams on a city lot—espalier fruit in golden globes on a wall—wild flowers in California meadows and high in the Siskiyous—all the new iris, with the I. Q. of each—begonias and how to grow the best—rose propagation—and Doc Lemmon's invaluable Hints for Gardeners.

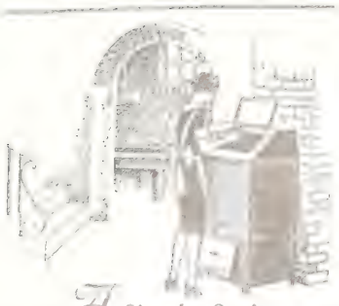
In case you're building, you'll see the little house in color, complete with plans — the Colonial house in miniature—the three week-end houses with disappearing windows to turn porches into living rooms—the points of a good roof—Constance Bennett's beach house. If you've found perfection, set on an unfriendly site, you'll learn how to pick it up and put it down again somewhere else.

Indoors, there's a series of small apartments with all the elegance of spacious footage—a "How To" article on quilting—a tribute to the dean of American modernists, Paul Frankl, whose first work House & Garden showed twenty years ago. . . . And in the kitchen there's that *Cordon Bleu*, June Platt, making marvellous "Country Dishes for Town and Country," including one with a duck that Richardson Wright says is the best thing he ever put in his mouth.

The July issue is worth ten times the price. But the whole box of tricks is yours for the same old silly little quarter-and-dime . . . Or—why not subscribe.

HOUSE & GARDEN

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Also, we invite you to make use of our information service on any of your special problems, without obligation, of course.

Garden Department
HOUSE & GARDEN
Graybar Building
Lexington and 43rd
New York City

Taming wild Roses for the garden's show

(CONTINUED FROM PAGE 80)

some shade, if necessary, and it is extremely hardy. It is also one of the species the foliage of which turns brilliantly in autumn. The Swamp or Carolina Rose, *Rosa Carolina*, is one ing to a height of five to seven feet and suckering freely. It bears its wide their color until early spring.

ing one. Starting in Europe it has it as an old friend on the edges of New England pastures or in Virginia lanes, as well as on the other side of the water, tall, thorny, bespangled in season with pale, almost scentless the keen sweetness of its leaves that by rain or frost. In any collection it Rose, *R. canina*, often its companion This is a pretty sort with a sort of awkward elegance and its single blooms are fragrant, though its leaves are not. way and that seeking support.

Of all the Roses that have come to us from overseas in late years, none regard as has *Rosa Hugonis*. It is a wreath Rose, that is to say it bears its single canary-yellow blossoms thickly along the curving branches so that each branch suggests a wreath. The foliage five feet tall, and even when leafless the slender brown stems have a certain are followed by black hips.

Appearing a good deal like a double-flower Hugonis is another yellow Rose, Korea. If well suited as to situation it is more vigorous than the foregoing and blooms for a long period. It has small delicate foliage and the early blossoming that recommends its com- foliage and white four-petalled flowers yellow Roses with which we are more familiar, *Rosa Harrisoni* and the Persian Yellow Rose, both of which make charming shrubs for use in borders or as specimens. One more yellow-flowered Rose may be mentioned, *R. Ecae*, from Afghanistan and Turkestan. It is little known but is quite hardy, the bush growing from four to five feet tall, with finely divided foliage

I have always loved the Scotch Rose, *R. spinosissima*, in its various forms. They make tangled bushes some five feet tall, suckering freely, so that the many fine-spined stems soon form broad masses. There are white, pink and pale yellow forms, and one that I have grown ever since I had a garden is called Stanwell Perpetual. It bears small, double, flesh pink flowers in the greatest profusion, and while certainly not perpetual does now and again yield a nosegay out of season. Mr. Wilson's favorite in this group is the variety *altaica* from the Altai Mountains of Siberia. "It is more vigorous," he says, "than its sisters, growing fully six feet tall with pure white flowers, each two inches across, abundantly produced." Hips are black.

One of Mr. Wilson's most important introductions is the lovely Rose he named for his wife—*Helenae*. It is said that the pure white blossoms perfume the countryside in Central China during its flowering. *R. Helenae* is a strong-growing plant, making canes from six to twelve feet in length that arch gracefully and the flowers are borne in large clusters. The hips are orange colored. Mr. Wilson is also responsible for the introduction of the beautiful and distinctive *R. Moyesii*, which when growing in good limey soil may reach a height of nine feet, but it is said to be somewhat difficult to establish. The dark leaves are grayish on the undersides and the flowers, nearly three inches across, are usually produced singly and are of an unusual tone of dark rose-red, set off by a boss of golden stamens. The fruits are conspicuous, bright orange-scarlet in color and shaped like a bottle.

In its typical form the Mount Omi

that appear early. The curious pear shaped fruits are red with yellow bas and stems and make a most lively dis play. There is another form with a yellow fruits that is said to be othe wise identical with the type, and the are still several others offered, or which is said to have "immense thorn whose broad wing-like bases almo join along the branches, making a ver unique and striking effect."

Two Chinese species worth includ ing in a collection are *R. Willmotti* named by Mr. Wilson for Miss Wil mott of Warley Place, and *R. setipod* The first makes a dense bush son six to eight feet in height, clothed wit fine and very ornamental foliage an bearing many solitary lilac-pink flow ers, followed by orange-red fruits. Th effect of the plant is slender and ele gant, the stems somewhat drooping an of a grayish color. *R. setipoda* grow tall also and in June is gay with many flowered clusters of large pink flowe that pale somewhat towards the cen ters, and it is almost as gay when lat in the season the polished scarle bottle-shaped fruits have matured.

Perhaps the most beautiful Europea wild Rose is *R. rubrifolia*, that is th most beautiful when we take into con sideration its unusual foliage. Its red dish leaves have been described as be ing overlaid with a glaucescent bloom This makes it unique among Roses, an while its pink flowers are prett enough its foliage is its chief fortun

As space comes to an end I realiz that very little has been said of a sub ject that is as wide as three continents The Rugosa Roses have a place her and there are many others. Some o our western species should also b noted, and if one dwells in a mil climate one would certainly want t grow the beautiful white-flowered Mc Cartney Rose, *R. bracteata*, that i naturalized in some parts of the south the lovely Cherokee Rose, *R. laevigata* and of course the dainty *Banksiaca* white or yellow, double or single.

All are worth growing and to an who would like to make their ac quaintance I shall be glad to send thei whereabouts upon receipt of a stampe and self-addressed envelope.

The gray landscape

(CONTINUED FROM PAGE 78)

deserts. In the first family there are dwarf Asters, but the most striking *Erigerons*, a group of wide-eyed dwarf Daisies in yellow, lavender and white. Some of them are little gray-leaved shrubs with yellow flowers, while others have big open lavender to violet faces with yellow centers. Of this type *E. chrysopsidis* with yellow flowers and *E. linearis* with violet and gold blossoms are widely distributed and exceedingly floriferous even in the furnace-like heat of the canyons. Another one of the first grows abundantly with the *Erigerons* in the more sandy parts of the desert.

Many of these little Daisies grow as flattened rosettes of foliage above which come the dainty flowers each on its own stem. There are many different types, each having its own particular beauty, but all adding greatly to the floral display of this sage-gray landscape. All have one thing in common, an abhorrence of an excess of water. They are accustomed to heat and cold and drouth, but never do they suffer from too much water in their chosen habitat. For all who would cultivate these elusive desert beauties, drainage and yet more drainage is not only the first commandment, but most of the other nine as well. As for other requirements, these desert soils are frequently alkaline, usually rich in mineral plant foods and almost always deficient in humus.

The Composites are particularly fussy and hard for me to grow, yet some of the Pentstemons, the Sand-lily, the desert Phlox, and some of the shrubby *Erigerons*, do well in Portland where they get too much moisture, too little mineral plant food, an acid soil and too much humus.

It is certainly a test of a plant's adaptability to take it from its home in the gray landscape to the evergreen land west of the Cascades. Yet many of them thrive and show no more home-sickness for the sage deserts than do men who have learned to love the gray wastes and the surprises they contain.